HELEN KOUES

ON DECORATING THE HOUSE

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The warm color of pine makes a beautiful background for the walnut tables and the big chairs covered in a yellow chintz with a pattern in pink and green.

Helen Koues

On Decorating the House

In the Early American,
Colonial, English and
Spanish Manner

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On Decorating the House

1. An Early American House Built in 1680.
This house, the residence of William Greene Roelker, Esq., at East Greenwich, Rhode Island, is typical of the early New England type.

CHAPTER ONE

Furnishing Houses in the Early American Manner

In furnishing any house successfully, there are two outstanding goals for which to strive—beauty and livableness. Naturally, what form they should take is somewhat governed by the type of house; or, in the case of an apartment, by the style, or period, or atmosphere it is desired to create.

In considering houses and rooms in the "Early American" and "Colonial" feeling, there is a distinction to be made between the two types which is very important in successfully achieving the feeling of either period.

Let us go back briefly to the first houses in America. These were built primarily as shelters, with the materials at hand, and were extremely simple in construction. As a rule, the first floor consisted of a good-sized room with a big chimney-place. In some of the earliest houses, this room was kitchen, dining-room, and living-room combined, while in others it was the kitchen and dining-room, with a sitting-room, or parlor, on the other side of a small hall and stairway, which shared the same chimney as the kitchen. Upstairs there were three or four sleeping-rooms, one and sometimes two having a fireplace—in those days the only means of heating.

In such houses the furniture was of the simplest. If brought from England, it was oak of the Jacobean period (1603-1685)—dressers, gate-leg tables, chests, four-poster beds, and chairs. If made in the colonies, it was simply constructed of pine, maple, birch, walnut, or the fruit woods which were at hand, and followed in form the types of the period, usually simplified and frequently much cruder.

Pewter, china, braided and other hand-made rugs, fire-irons, brass bed-warmers—certainly needed—the spinning-wheel, and hand-woven coverlets and linens, were the household necessities.

A few houses such as these, built from 1680 to 1725, still exist. These houses—farmhouses really, though of course built by the colonials—are the Early American type rather than the Colonial, as it is usually understood. Today, behind many a plastered wall of a simple farmhouse, having a hole for the smoke-stack of a nineteenth century stove, a huge old fireplace has been discovered, and these old houses are being reclaimed and imitated.

As the colonies became more settled, better houses were built. This was especially true, at an early date, in the South. But all along the seacoast, from Maine to Charleston, from 1700 on—that is fifty to seventy-five years before the American Revolution—the English colonists were building manor houses in the country, and town houses in the cities, of the Boston, Albany, New Amsterdam, Philadelphia, Baltimore, Richmond, and Charleston of those days. These houses were a simplification of the Georgian style of architecture then prevalent in England. Even the simplest of them have nice proportions, dignity, and formality, in their good doorways and windows, fireplaces and paneling, and though

2. This room in the Governor Greene house shows nice panelling over the fireplace, with the settle faced with old blue and white Dutch tiles. The floor has wide boards of uneven widths and a brick hearth.

2a. Chimney room in the Governor William Greene house at East Greenwich, Rhode Island. Benjamin Franklin hung this iron medal of himself over the fireplace while visiting Governor Greene.

varying somewhat in different sections of the colonies, are rightly called Colonial.

Each section—New England, New York, Pennsylvania, Maryland, Virginia, and the Carolinas—had distinguishing qualities, which we still find today, both inside and out. Clapboard in the New England exteriors, a distinctive roof-line in the Dutch Colonial of New York, stone and brick in Pennsylvania and Maryland, and more and more brick in the better houses from Virginia southward. The interiors had plastered walls, which were whitewashed, painted or papered, some extremely good Georgian woodwork in fireplaces, cornices, doorways, staircases, and even partly or wholly paneled rooms. Fortunately examples are being preserved and are to be found in the American Wing of the Metropolitan Museum of Art in New York, and the Pennsylvania Art Museum in Philadelphia.

3. Early Pennsylvania German Room from the Pennsylvania Museum, Memorial Hall, Philadelphia. The big chimney-place to be found in the majority of the early houses in different sections of the country was used not only for cooking but as the main hearth for the house in winter weather. A bake oven is shown on the left. A solid oak beam was used across the top and more rarely had mouldings, as in this instance, carved out of the solid beam.

As these houses were built during the early Georgian period (1725 to our Revolution, 1776) walnut and mahogany furniture was used in them. Walnut replaced oak in the making of furniture during the reign of James II (1685–1688). It became usual in England during William and Mary's time (1689–1702). This period was one of decided change, as not only the wood employed but the form and construction of furniture underwent a decided change, and a new and great period of furniture arrived—the William and Mary. Mahogany made its appearance during this time, but it is characteristic of the Georgian period, and was beloved of Chippendale.

Some furniture was imported from England by the more prominent people of the colonies, and some very good furniture was made here by such fine cabinetmakers as Duncan Phyfe of New York and Goddard of New England after the Revolution, and Randolph, Gillingham, and especially William Savery of Philadelphia before it. Naturally a great deal more was made more crudely to meet the requirements of a growing people, but it followed the forms first of the cruder type, then of William and Mary, and later of Chippendale, Sheraton, and Adam, the great cabinetmakers of England in the eighteenth century.

The better types of Colonial houses and their furnishing, from 1725 to 1776, had much of formality, beauty, luxury, and comfort, as it was then reckoned, and are distinct in type from the Early American house.

The Early American House

As this Early American house has great charm, many modern adaptations of it are being built in the suburbs of our great cities today. It is interesting, therefore, to consider the proper background and furnishings for it.

4. Pine, oak, and walnut dressers, table, and chairs of this period. Courtesy of the Pennsylvania Museum, Memorial Hall, Philadelphia.

The Governor Greene House at East Greenwich, Rhode Island, built in 1680 by Samuel Gorton for his daughter and son-in-law, John Greene, is one of the rare examples (Plate 1). It has remained in the same family since it was built, and is now occupied by William Greene Roelker, Esq. It has been fortunate in being preserved and added to with succeeding generations. This house is, of course, a New England type, but it has the characteristics of all such houses: low ceilings, comparatively small rooms, the big chimney-place in one room (the original kitchen), a narrow staircase, and a parlor with one end paneled in wood, with the fireplace opening to one side of it, and as was usual in New England then, it has no mantelpiece (Plate 2).

In this lovely old house, the original entrance, which is still used as a door, may barely be discerned to the left of the photograph (Plate 1). The chimney, which may be seen just above this entrance, is in the center of the house and is a most important feature. The fireplace in the Blue Parlor, as the room in Plate 2 is called, has a flue into it, while on the other side of the wall there is another flue from a huge old fireplace with a bake-oven in it. This was the original kitchen, and now very properly bears the picturesque title of the Chimney Room, as the chimney dominates the room.

In the Blue Parlor, the paneling above the fire opening, which is painted white, the old blue Dutch tiles, the brick hearth, the wide uneven boards of the floor, and the paneled door to a closet, all show original craftsmanship worthy of imitation.

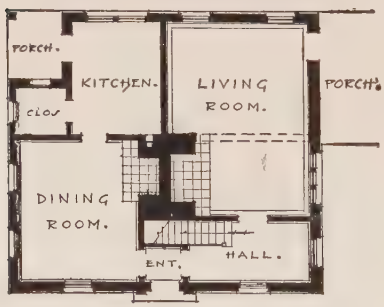
The big chimney-place in the other room is both long and deep, with one big beam across it.

Although somewhat different in detail, a fireplace of similar character is that shown in Plate 3. This is an original fireplace with the carved beam above it, in a room taken from an old house in Millbach, Pennsylvania, and now installed in its original state in the Pennsylvania Art Museum in Philadelphia. Although built late in the eighteenth century, it has the feeling of a century earlier, for the Gothic influence is noticeable not only in the use of oak, but in the molding, the stairway, and the sturdy simplicity. Field-stone, to be found all through Pennsylvania, is used for the chimney with the bake-oven a little to the side. The solid oak beam above the opening is four feet in diameter and extraordinary because the effect of a molding is carved out of the solid beam. The fireplace is only one of the interest-

5. This is a rare example of early oak woodwork in a Pennsylvania German room. It shows a double Dutch entrance door with the original hinges, an original stairway, the beam ceiling, a closet under the stairs, and a deep-set window with its many small panes of glass. Courtesy of the Pennsylvania Museum, Memorial Hall, Philadelphia.

ing parts of this room; the plaster walls, the beamed ceiling, the Gothic moldings of oak around the doors, and the deep-set windows with many small panes are others (Plate 4), while from an historical standpoint the stairway closet door and old double Dutch door, with its original hand-wrought black iron hinges, are perhaps more important (Plate 5). The authentic pieces of furniture which have been put in are rare and fine examples of Pennsylvania origin (Plate 4). The two Gothic chairs in front of the fireplace are of walnut. The refectory table is of oak, while the long frames or benches are of fruit wood—probably pear. At the ends two panel-back, wainscot-walnut chairs complete the group.

Perhaps now no single type is of greater interest than the old dresser. In this room are two: the earlier one is of pine in one piece, painted. Its date is 1720. It has the trestle feet, which are the earliest form; the later one is of walnut in two pieces, its date 1790. This has good proportions and is a very attractive piece.



6. A typical plan of an Early American house.

Good examples of pewter and strongly colored pottery, placed as they would have been in a bygone century, make the room come alive again, and breathe the atmosphere of simple, hard-working people.

This room is a fine example of an early Pennsylvania German room, and practically the only one extant of this quality.

Others of the New England type, showing a more

primitive construction and of an earlier date are to be seen in the American Wing of the Metropolitan Museum of Art in New York. From such examples as these, inspiration, fancies, and facts should be drawn by those wishing to build a new house or alter an old one having the Early American feeling.

A plan which might be considered typical of many of these early houses (Plate 6) will suggest how an old house may be remodeled, or a new one planned, making such adjustments to modern needs as are desirable. In the old houses, the steep stairs occupied even less room than is shown here. For our modern needs, the living-room should be made spacious, by knocking down partitions if need be, or in building a new house, leaving a structural beam exposed to give the old atmosphere.

In such houses, the architectural treatment should follow that of about 1700. The ceilings should be low, seven to eight feet, the casement windows small, with the glass panes in the diamond pattern so often found in really old houses. The trim around the windows is simple, the walls are plastered, and wide boards are used for the floor.

Furnishing an Early American Living-Room

The furnishing of any room begins with the background. The one illustrated (Plate 7) shows a low-ceilinged room, approximately seventeen by twenty-two feet, with a structural beam through the center. The fireplace (Plate 8) is built of brick, with an opening four feet six inches high by five feet wide by two feet deep, with a rough-hewn oak beam across it. The small and-

7. A big chimney-place, low ceiling supported by an oak beam, small casement windows, form the background of this Early American room. A dresser, settle, Windsor chairs, butterfly tables of pine, with hooked and braided rugs, give it the characteristic feeling of the period.

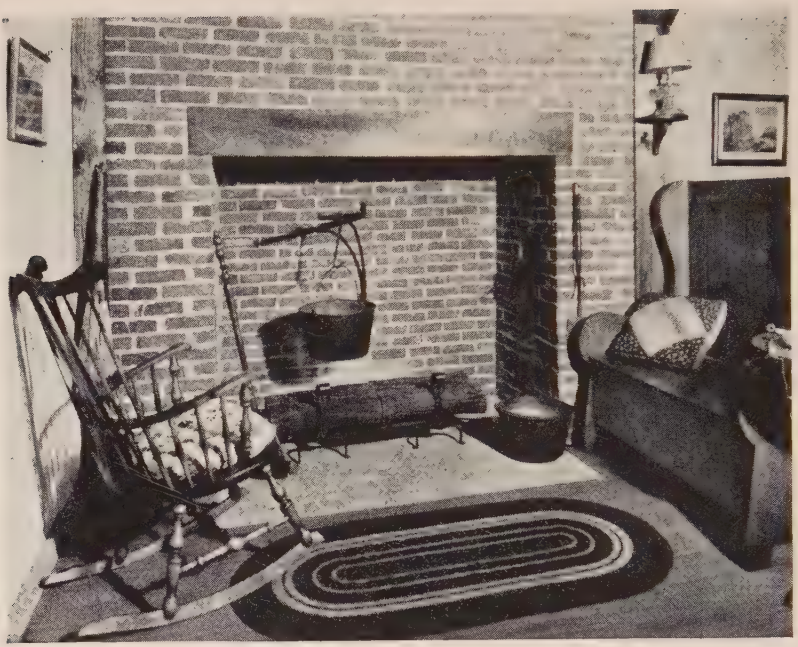
irons of black iron hold the fire-logs, and the kettle, in true colonist fashion, is suspended from a crane.

Although this floor does not show the broad boards of different widths pegged down, it would be preferable to have them. Where the floor is in bad condition, however, and a new one cannot be afforded, an excellent effect can be got at a low cost by covering it with linoleum in a brown jaspé pattern. Something in its simplicity suits the character of the room.

The furniture should follow the style which was used in the early houses. To those who are collectors of Americana, there is nothing more delightful than finding the old pieces: wing chair, Windsor chairs, butterfly table, tavern table, settle, dresser, old glass oil lamps (electrified today), hooked and braided rugs, pewter, toby jugs, lusterware, and the old Chinese willow pattern in china. Where this is not possible, excellent modern reproductions are obtainable today; in many cases the furniture shows the old construction, with the use of wooden pegs, and an extremely good finish.

Quaint, Sturdy Furniture

Quaintness as well as much comfort is given this room, not only by the pieces selected for it, but by the arrangement. An old wooden settle (Plate 7), which may be of pine or maple, is drawn up at right angles at one side of the big fireplace. The box under the seat may be used for wood, while some gay quilted pillows in the corners take away from its severity. Opposite it is a comb-back Windsor rocking-chair with a comfortable cushion of the small-figured chintz that is used to upholster other pieces in the room. The candlestand by the settee is a convenient



8. Quaintness and comfort are here combined. The broad fireplace shows a crane and simple andirons of black iron.

place for an ash-tray or books, but must hold today, as it did in the past, two candles on its upper shelf, with the snuffer on the bracket in the center. A different type of candlestand of wrought iron is Plate 9 (courtesy of the Metropolitan Museum of Art).

Between two windows at the far end of the room (Plate 10) is an excellent reproduction of one of the old maple dressers. Here it holds pewter, as the room is arranged as a living-room–dining-room, but in a living-room it can be appropriately used as a bookcase, while its spacious drawers and cupboards will be found extremely useful. By a window (Plate 12) is a wing chair and a butterfly table (Plate 11), both of maple; the wing

chair has a comfortable loose cushion, while on the table by it is a low glass lamp of Colonial pattern, electrified, with a plaited shade of the same chintz as the chair covering.

Side lights would be quite inappropriate in a room of this character, but electrified lamps give the necessary light and keep the character of the room. They are placed in convenient places on this table, the writing table, and on two wall brackets below the beam ends, which throw light to the center of the room (Plate 13). If the room is to be used as a living-room–dining-room, a gate-leg table placed back of the settle may be arranged as shown in Plate 13, set with a colored table-cloth in true Colonial fashion, with the ladder-back chairs drawn up to it. A diagram (Plate 14) gives the arrangement of the furniture, and where the chairs are placed when not in use for a meal.

9. Iron and brass candlestand. Courtesy of the Metropolitan Museum of Art.

The Importance of Small Groups

A comfortable arrangement of chairs and table (Plate 15) is shown by a group of windows, directly opposite the big fireplace. The upholstered chair is in the feeling of the period, but is a concession to modern comfort, while the ladder-back armchair of maple on the opposite side of the splay-leg table is a faithful reproduction. The rush-seated side chair to match it is

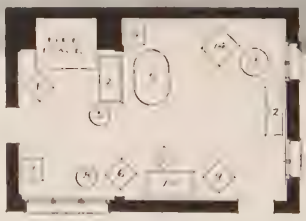
10. A good reproduction of a maple dresser is shown between the windows while on its shelves are the pewter and china which should be used in such a setting. At the right is a tavern table of maple, arranged for a desk, with a rush-seated ladder-back chair in front of it.

used in front of a tavern table, which in this room is utilized as a writing-desk most effectively (Plate 16). Instead of the usual desk accessories, a pewter inkstand, with quill pens, a portfolio, and a glass lamp are used. To the left of the table is a very good type of Windsor chair, which in this case has its wooden seat covered by a comfortable cushion in a solid glazed chintz, the color of the flower in the figured chintz used on the other chairs.

11. Maple butterfly table with its leaves extended.

12. An attractive variation of the wing chair, and a butterfly table with its leaves dropped.

Braided and hooked rugs in front of the fire, the dresser, and the tables add a colorful note, as well as one of comfort, which is entirely in keeping with the period. Small pieces typical of the times, glass lamps, the toby jug, Wedgwood china in the Purple Lugano pattern, as well as the characteristic "welcome" rug are shown in Plate 17.



14. 1. Windsor comb-back chair. 2. Settle. 3. Candlestand. 4. Glass lamp. 5. Gateleg table. 6. Overstuffed chair. 7. Ladder-back arm chair. 8. Splay-leg table. 9. Windsor chair. 10. Tavern table. 11. Ladder-back chair. 12. Dresser. 13. Butterfly table. 14. Wing chair.

13. An Early American room arranged as a living-room–dining-room.

The Combination of Paneling and Plaster

Another Early American room slightly different in character and a little later in period is shown in Plate 18. The plan of the house in which this room was found is shown in Plate 19. The house still stands in East Haven, Connecticut, and was built previous to 1740. Again the

15. A good arrangement of quaint early maple pieces.

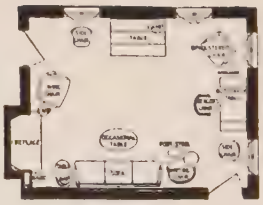
chimney is in the center of the house and carries the necessary flues for the living-room, dining-room, and kitchen fireplaces. In both living-room and dining-room, the fireplace end of the room is paneled in pine and left in the natural color. The other three walls are plastered and painted a soft ivory tone, with a molding of the wood by way of cornice. Instead of the cruder beam above the opening to the fireplace of the earlier house, a molding is used, while above it are three nicely spaced panels, one of which is a cupboard. To the right are two longer panels, followed by a Colonial door with "L" hinges and a thumb-latch of black iron (Plate 18).

16. A tavern table of maple makes a good writing-desk, with pewter inkstand and glass lamp.

Paneling of this type was probably painted in the houses of this date, although in some of the earlier ones the wood was left in its natural color, and waxed. There is at present a tremendous vogue for unpainted wood. And in many an old house, both here and in England, the paint is being removed and the wood waxed to bring out the beauty of grain and the mellow color which time has given. In building a new house, old wood is of course desirable for such paneling if it can be found; but if it cannot, new clear or knotty white pine can be treated so

17. The glass lamps, china toby, Wedgwood in an old pattern, which find a place happily in an Early American room. The hooked rug, with the word "Welcome," was frequently placed in front of the door.

18. A later development of the fireplace was to panel one side of a plastered room in pine, as in the illustration above. The fireplace is smaller, the andirons and fireback are of wrought iron and simple in character. The L hinges and thumb-latch used on the cupboard and doorway are of the period, as are the modified barrel chair and small tables and lamps. To the right is a diagram showing the arrangement of the room.



as to obtain an antique finish. Never oil it, as it brings out yellow unpleasantly. As pine is a very porous wood, it is necessary to use a thin coat of filler with a little zinc in it. Then a light coat of walnut stain should be applied with a cloth, rubbed on gently and rubbed off again. This gives a soft tone and an appearance of age to the wood without making it a walnut color. Let me repeat that this should be done with a rag—not with a brush. It is better to have to apply another coat, if the wood has not absorbed enough color, than to put on too much in the beginning, as the pine would lose its character if made dark. When the stain is dry, liquid wax should be thoroughly rubbed in. Some little skill is required to do this successfully, but it can be done with ease by an amateur.

The window-frames, the exposed beam, the molding at the top of the walls, and the surbase should all match the paneling. If it is stained, they should be stained; if painted, they should be painted. The floor should be a little darker than the paneling or, in the case of an old house, it may be painted a dark brown or a dark green and waxed. Stained waxed floors, however, are a little the nicer and respond quickly to simple daily care of a light-weight waxer or an electric waxer.

Casement windows opening out are attractive for such a room, as well as double-hung windows, divided into the small square panes. If contemplating building such a room, be careful that the windows are kept in scale, as they are smaller than the average window today.

The Proper Curtains

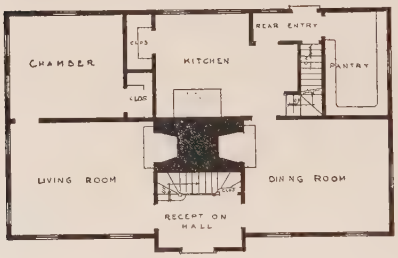
Only the simplest curtains, if any, should be used. Though it is probable the early colonists did not have them, it is not inappropriate to use the simplest of Swiss

curtains, set against the glass, or a simple cottage draw curtain, such as that illustrated (Plate 20). Here a chintz, in a green and white lattice pattern, is used, hung on rods inside the frame, adding a little depth to the windows. The green is a pretty contrast to the cream of the walls, the mulberry of the overstuffed pieces, and blends nicely with the crude bright reds, greens, blacks and magentas of the hooked rugs.

Arrangement of the Room

The furnishing of this room is in sympathy with the architecture and is a most livable one.

Our modern ideas of comfort are considered by the sofa placed along the wall space near the fire, with a small oval-topped, two-legged table in front of it to hold magazines, the tea-tray, or an ash-tray (Plate 18). Another small table of a slightly different type is placed between one end of the sofa and a Windsor chair by the fire. This table, with a lamp upon it, gives a reading light for two people and a place for a bowl of flowers and a book. Opposite it, on the other side of the fireplace, is a comfortable overstuffed chair, an adaptation, as is the sofa, of the French Provençal furniture, which may be used so charmingly in rooms that have Early American pieces. A great deal depends upon the chintz with which such pieces are covered. In this case a small shell pattern



19. Plan of an early house with a chimney in the center, which still stands in Connecticut, built previous to 1740.

20. In this small room the plastered walls are painted a pale ivory on three sides, while paneling above the fireplace and the door completes the fourth wall. The floor is stained a walnut tone and waxed. The furniture is of hickory in quaint variations of authentic early types. Old prints, small patterned curtains, and hooked rugs on the bare floor give it a quaint air.

21. A modified butterfly table in hickory, which may be used as a desk.

Glass candlesticks with crystal globes, small quill pen, and ornaments.

in mulberry and cream is an attractive combination with the soft color of the hickory wood used for the frames of the furniture. This hickory is almost identical in color with the mellow pine paneling.

There is a nice balance between the overstuffed pieces —a modified barrel or a wing chair, an overstuffed armchair, a sofa—and the wooden pieces. The most interesting of these is the Fenimore Cooper writing chair (Plate 22). This is a Windsor comb-back, with the arm extended as a place for writing, while beneath it is a little drawer to hold the writer's materials conveniently. This, as well as the tables and Windsor side chairs, is a well-finished reproduction in maple, which as well as birch and hickory can be found pretty generally throughout the country today.

At the end of the room (Plate 20) opposite the fireplace are two windows, between which is placed a modified butterfly table (Plate 21), arranged as a writing table, with a Windsor chair in front of it. On it are two

wired candlesticks with glass globes, a pewter inkstand, and a portfolio. On the side wall opposite the sofa is a quaint oblong table, holding a lamp, a bit of pewter, and a bowl of flowers.

Wing Chair and Tavern Table

But perhaps no other chair is so suitable in rooms of this type as the fireside wing chair. One of particularly charming proportions is shown drawn up by a tavern table with a banjo clock above it in Plate 23. Although it was not in the room just described, it might well have been—covered in a plain color or the same pattern as that used for the sofa.

22. Windsor chairs, table, and stool in the hickory, a wood which most resembles antique pine. At the right, James Fenimore Cooper writing-chair.

The Glass and Pewter of the Period

In choosing such accessories as these, it is most important to get those of the period of the room: the glass lamp, the pewter inkstand, and the crude pictures and simple side lights which are appropriate (Plate 24).

Today when there is so much interest in Early American rooms it is possible to find reproductions of old candle-lights. Those used in this room are of pewter, with the candle electrified. The shield-back, which was used in the old days to protect the wall from the smoke of the

23. This is typical of the charm of Early American pieces. The tavern table, with its good turnings, is wide enough to hold a lamp, books, etc. Above it are two early prints, while to the right is one of the best types of wing chair, with a banjo clock above it.

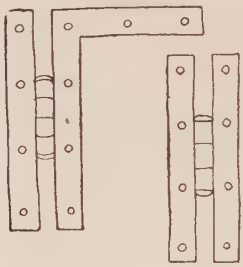
24. Old lithographs in wooden frames, a picture with a black glass mat, and two pewter side lights of the candle type wired for electricity.

candle, makes a decorative fixture, and today with a small bulb acts as a reflector.

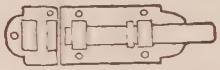
Early American Hardware

The hardware suitable for Early American houses and rooms is a subject in itself. It is amazing how much character is given a room by the addition of the "H" and "L" hinges on the doors (Nos. 1 and 2, Plate 25), the thumb-latch found in the earlier houses (Plate 26), or the altogether fascinating wishbone latch (No. 3, Plate 25), as it is sometimes called, found in houses dating about 1740. This has a plate of black iron with a brass knob, which lifts the latch. Such hardware was naturally hand-wrought and of black iron. Excellent reproductions of authentic styles can be had today for little more, if any, than the ordinary hardware. Bolts (No. 4, Plate 25) took the place of lock and key in the first houses, and are very simple and rather decorative. A little later we find the

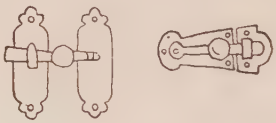
lock and key. Huge black locks, between ten and eleven inches long, with a key all of seven inches, were usual (No. 5, Plate 25). These would not be found convenient today, but are distinctly decorative and effective on an old door. The locks and keys of this size, of course, were

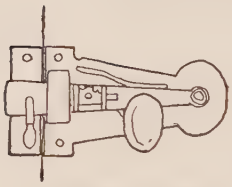


H & L hinges

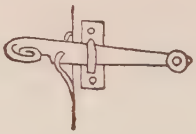


Wrought-iron bolt

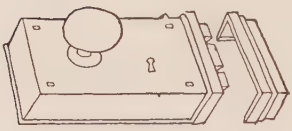




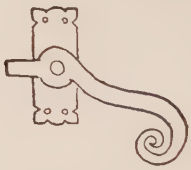
Wishbone latch



Door catches



Six-inch lock of iron or brass



Iron latch for a casement window

25. Hardware of the Early American and Colonial Period.

used only on the front door, and were placed on the inside.

Cupboards, too, were hinged like the doors, but naturally in a smaller size. For a little cupboard, such as that shown in the paneling, small latches, such as Nos. 6 and 7, Plate 25, were used. Casement windows had simple forms

26. The pine paneling of American houses in the late 17th century had both simplicity and dignity. Wrought-iron hinges and thumb-latches were used.

of catches (Nos. 8 and 9, Plate 25) and were hinged to their frames with the "L" hinges. A door with the hinges and the thumb-latch in the room we have been discussing is shown in Plate 26, and speaks for itself of its charm.

Big strap-hinges, larger thumb-latches, larger bolts, and interesting shutter catches, it is well to add to the exterior of a house built in this feeling, as well as an old door-knocker and a foot-scraper.

Before leaving the subject of wrought iron, just a word should be said of the old candlestands, which can sometimes be found in their original condition and be electrified (Plate 27). There is a good deal of variety in these stands but this is rather typical, and similar ones can be bought in good modern reproductions.

27. A good reproduction of an early candlestand.

CHAPTER TWO

An Early American Dining-Room

It is doubtful whether our forebears had just the dining-room which we should consider comfortable today. So there is perhaps more latitude in furnishing this room than there would be in a living-room. To recreate the old-time atmosphere successfully, three things are essential: first, the proportions of the room, which must be small with a low ceiling; second, the background, which should be paneled, plastered, whitewashed, painted, or papered in an old-fashioned pattern; and third, the furnishing, which must be with the originals or reproductions of such pieces of furniture as would have been used in the early days.

In the case of a dining-room, these pieces are an old dresser (Plate 31), a simple oval-shaped pine table or a gate-leg table, chairs of the ladder-back or Windsor type, possibly a chest, a tavern table, hooked rugs (Plate 30) or a plain-colored linen or wool rug, which would blend inconspicuously with the floor. The wood used in this furniture in old pieces would be pine, maple, and the fruit woods. Good reproductions are to be found in pine, birch, and maple, and sometimes in hickory, which perhaps more nearly resembles the patina of old pine.

The room illustrated, Plate 29, is furnished in the same feeling as the living-room described in the previous

chapter. It has the same construction and also shows an exposed beam through the center of the ceiling. In place of painted plaster walls, a green and white lattice wall-paper in a small pattern is used for three sides of the room, with the fireplace, corresponding in character to that in the living-room, painted the creamy white of the background of the paper. The same candle-lights with their pewter backs are used as side lights. The windows, which correspond in size to those in the living-room, are treated in the same way, except that the curtains, instead of being in green and white chintz, show a small rose dot on a cream ground, finished by rose-colored rickrack braid.

28. Old pewter of good design.

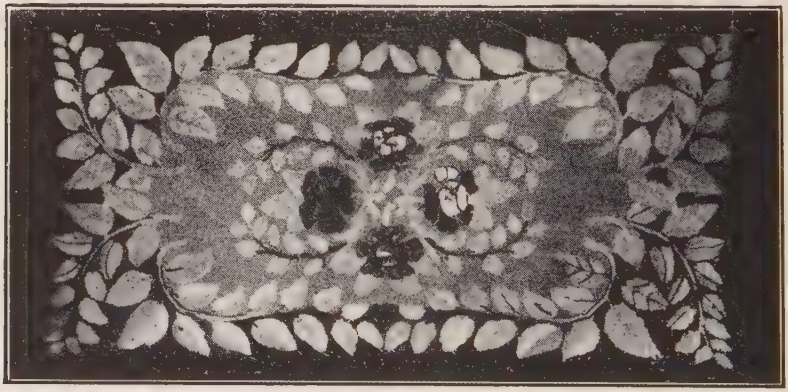
The arrangement of the furniture in any dining-room is somewhat obvious. The larger piece, the dresser in this case, naturally is placed between the windows, and on its shelves are placed the china and pewter in the design of the period. An oval table, with spindle-backed chairs, is placed in the center of the room with extra chairs in front of the windows. A gate-leg table with ladder-back chairs would be as appropriate. A tavern table or any simple oblong table could go between the windows, to be

29. A modern dining-room in the Early American feeling. A cool, clear green lattice-work wall-paper is used in this room, with the curtains of a small print hung inside the frame. The table, chairs, and dresser are of pine, while the large hooked rug is in a characteristic early pattern.

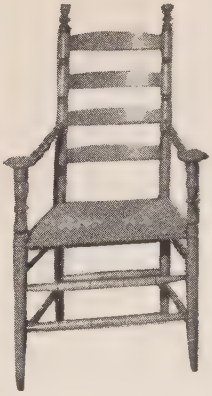
used for serving, with candlesticks and a bowl of fruit on it. An old chest, placed on the opposite side wall, is charming with a chair on either side of it, and a group of the crudely colored pictures of Currier and Ives over it.

The Vogue of Old Lithographs

Currier and Ives were publishers of lithographs in New York in the latter half of the nineteenth century. The reason these lithographs are interesting in rooms in the Early American feeling is that they portray scenes of American life in its early stages: vividly colored lithographs of our present cities when they were villages or towns; fascinating pictures of our clipper ships; the scene of some great fire; a bit of country life; and outstanding events of our early history, beginning with the American Revolution. Since they commemorate things so distinctly a part of our American life, they have become a prize for the seekers of "Americana," and they or similar lithographs with their quaintly dressed figures or primitive scenes are worthy of the interest they are creating.



30. A hooked rug in a gay floral pattern, with a border of black.



31. A reproduction of a good early dresser, which can be found in maple or birch and is of a useful type as it has commodious cupboards. At the right, a ladder-back armchair with rush seat, in pine maple, or birch.

These lithographs should be framed in pine or very simple wooden frames—never in the gilt of a later time.

A clock of the early days is another interesting ornament for the dining-room. A "wag-on-the-wall" (Plate 32), for instance, which preceded the tall case or "grandfather clock," may or may not keep time but is always a

32. The wag-on-the-wall, as clocks of this type were called, preceded the grandfather clock. Courtesy of the Metropolitan Museum of Art.

decoration. Or should it happen that the fireplace has a mantel-shelf, an old mantel clock of wood with a painted glass panel in the lower part of the door would be in keeping.

Clock-making began in America early in the eighteenth century. The first clocks were of metal and are now very rare, but they were shortly followed by those placed in a wooden case, first for the mantel and later for the floor. So they rightfully go in a room such as this.

Pewter and China

The early settlers had little silver, and pewter (Plate 28) was used not only for tea- and coffee-pots and sugar-bowls, but as a table service in place of our china plates, and necessary serving platters and bowls. It followed the design of the silver of the period and is very charming. In modern houses furnished in this manner, pewter is more appropriate than elaborate silver. The dull satiny finish, when nicely cleaned, with the ebony handles on teapots and coffee-pots, is altogether delightful.

China

The china naturally followed in design that being used at the same time in England, or the country from which the

colonists came. The East India trade was flourishing at this period, and we find the Chinese willow pattern and Lowestoft, showing eastern influence. So it is well in choosing china for an Early American house to find that suitable for the period (Plate 33). Many old patterns in the tiny rosebud design, lusters, and the always attractive Wedgwood are being reproduced today and can be obtained at moderate cost.

33. In selecting china for an Early American room, be careful to choose old patterns in either old ware, or good modern reproductions. Look for Lowestoft, luster, and the old Wedgwood patterns.

34. Early American bedroom from Hampton, New Hampshire. The pine paneling of this room has decided architectural beauty, and time has given it a soft mellow color. The canopy bed is of the folding type. Courtesy of the Metropolitan Museum of Art.

CHAPTER THREE

Early American Bedrooms

A certain quaintness is the outstanding feature to strive for in creating an Early American bedroom.

A modern room in this feeling may have the atmosphere of a cottage room, with short curtains, bare floors, and but few pieces of furniture; or it may retain its quaintness and yet have the comfort, and even luxury, which is suggested in the room illustrated (Plate 35). This room does not adhere strictly to the earlier period, as our forebears did not know the comfort this suggests. The charm of proportion, the attractive furniture, the small-patterned print, and the braided rugs which were characteristic of the early eighteenth century in America are all shown here, but combined with modern ideas of arrangement, in a somewhat larger room.

The Background Is Very Important

In this room, as in the old houses, there is a fireplace with paneling above it, and wallpaper in a tiny pattern of gray on a cream ground. This is a modern reproduction of a paper in the Longfellow House in Portland. The

mantel and paneling above it are flanked on either side by a pilaster. The woodwork throughout the room is painted a creamy white. The floors are stained a walnut color and waxed, but practically covered by a plain-colored rug in a brown-taupe. Instead of stain, the floors could be painted a dark green, brown, or gray. One of the linen or plain wool rugs is an excellent floor covering for such a room, as they have not the formality of velure rugs, which have a deep pile.

The color in the room, which is a marked feature of it, is given almost entirely by the finely sprigged print—a red figure on a cream ground. This perhaps is most clearly shown in the illustration of the four-poster bed (Plate 36). This picture also shows the braided rugs and the draping of the bed while the following one (Plate 37) shows the arrangement of the draperies at the windows—a simple dotted-Swiss curtain with a gathered ruffle, which hangs a little below the window-sill, and the printed curtains, which hang to the floor. These are shirred on a curtain rod, and completed at the top by a valance of the same material, also shirred on a rod. The curtains may be looped back, with the old-fashioned glass tie-backs, or with a strip of a solid-colored rose chintz as in the picture. Another bit of the color scheme is the wing chair by the fireplace. This has a slip-cover of the plain rose-colored glazed chintz with a gathered ruffle of the figured material around the bottom.

As to color, it is better to keep the more vivid shades, such as rose, in the upholstery rather than in rugs, as a more harmonious room is made by keeping the floor dark. In this case if the all-over rug is brown, the braided rugs would be best in a brown and tan rather than in a rose and tan. Occasionally a small rug could carry the lighter

35. Maple furniture of the early type, a four-poster bed, with its sprigged-print covering dominating the room.

color, in front of a dressing table, or possibly by the bed. But it should not be overlarge.

The Arrangement of the Furniture

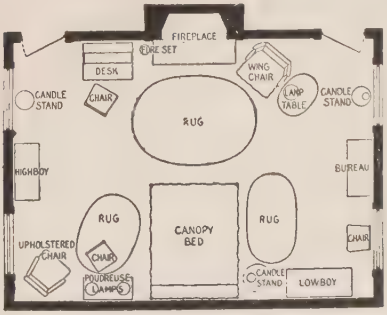
A distinguishing point of a room which I would characterize as Early American rather than the later Colonial is that maple instead of mahogany furniture is used, in the simple forms of the first American furniture. It has a crude, home-made look. A diagram, Plate 38, gives the arrangement of this room, which is furnished entirely in reproductions of early maple pieces. The fireplace is on one long side of the room, with the bed directly opposite it, and the windows are at the end of the room, throwing the light across the bed, rather than directly facing it. In arranging a bedroom, it is always well to consider this, and avoid having the light in the eyes of the person in bed.

36. A four-poster bed, with the curved top, is draped in a primitive fashion.

The various pieces can be clearly seen in the pictures: in one (Plate 36) is a four-poster bed with a little candlestand by it, which could hold an electrified lamp, al-

37. This wing chair is given an old-fashioned quaintness by the use of a gathered ruffle to complete the glazed chintz slip-cover. The same material is used for the over-curtains, also finished with a gathered ruffle.

38. Silhouettes are attractive in rooms of this sort. Below, the plan.



though here a candlestick is shown. In another, a dressing table (Plate 39) has a distinctly quaint rush-bottom chair in front of it. The larger illustration of the room (Plate 35) shows a highboy between the windows, a desk by the fireplace, and a different type of candlestand in front of one of the windows. A bureau with ball feet, a butterfly table, a ladder-back chair with five splats, and a lowboy on the side wall are shown in Plate 40.

The details of these pieces (Plates 41 and 42) will

39. The powder table or small dressing-table of the late 17th and early 18th centuries is now being well reproduced. Here is one of maple, lighted by glass lamps with plaited shades, and a quaint little rush-bottom chair in front of it.

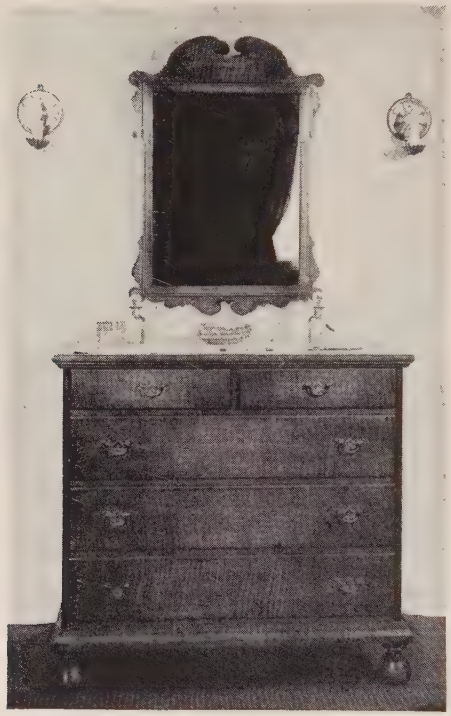
40. These pieces—bureau, lowboy, bed, and chair—are placed for comfort as well as an attractive arrangement.

show the nice lines and attractive grain of the maple as well as a most important feature, the excellent hardware. The mirror hung over the bureau shows a wooden frame of the Chippendale order. Though these pieces are reproductions, they have the atmosphere of the period, the four-poster bed and the wing chair rather dominating the room, as in the old rooms.

The Lighting Should Be Decorative

Our modern ideas of lighting have been followed in this room by electrifying the old candle-lights. In this instance, they show a pewter cup for the candle in front of an old pewter pie-plate, which, as mentioned before,

was used to protect the wall from the smoke of the candle. One is placed on each side of the mantel, each side of the mirror over the bureau, and at each end of the wall on which the bed is placed—six in all.



41. The pierced-brass hardware on this maple bureau is correct, as are the pewter side lights on either side of the mirror.

Perhaps it is the intimate little things in furnishing a room that do as much as anything else to make it livable. In this room they are especially happy. The silhouettes below the lights on either side of the mantel (Plate 43), the delightful old portrait placed over it, a bit of Staffordshire to hold a bunch of stiff little flowers, all play a very important part, as do the Sandwich glass lamps, with Godey prints on the simple shades and the old sampler over the lowboy.

Much of the charm of the actual room was given through the pleasant contrast of the maple furniture against the gray walls, relieved by the rose-colored print of the draperies, with here and there gay splashes of yellow.

A Room with Green Walls

A little different treatment of a similar room is to use paint instead of wallpaper on the walls. In the room shown (Plate 44) the walls are painted a very delicate gray-green. The furniture again is maple, of the same type but slightly different in design. The floors are bare but for hooked rugs (instead of braided ones), and the draperies are rather more formal, as a toile de Jouy depicting scenes from early American history is used for the drapery of the four-poster bed, and the curtains at the windows. These curtains, by the way, have the most attractive little knife-plaited ruching of sateen, a little deeper in color than the old mulberry tone of the figure of the material.

42. A modern reproduction of an early lowboy is shown here used as a table, with lamp and work-basket and a framed sampler above it.

As in many an old house, it is impossible to use side lights. Sandwich glass lamps are wired, and placed on the lowboy used as a dressing table, and on the butterfly table beside the chair by the fireplace.

Liberties have been taken in this room as in the other from a strictly period standpoint, but the atmosphere of

43. Dignity and quaintness is in the simple arrangement of this good mantelshelf, with its china ornaments and pewter jug. Above it hangs a portrait, flanked by candle-lights and silhouettes.

a primitive, colorful, simple room has been preserved. For a dressing table (Plate 45), a maple lowboy, its design dating about 1720–1730, is used. This is in the Queen Anne feeling with the shell motif and good hardware, showing the round pressed-brass handles of the type of Heppelwhite, which were made oval as well as round. Above the lowboy is a delightful gilt mirror, rather long and narrow, the upper section showing a little picture painted upon the glass in the manner of Sheraton. The bureau is slightly later in period and reflects the Sheraton influence in its swell front, bracket foot and nice hardware, while the mirror in its wooden frame is an adaptation of a favorite design of Chippendale. The oval pressed-brass hardware with handles is correct.

44. Slightly formal is this arrangement of full-length curtains of toile de Jouy in an old mulberry pattern, finished by a taffeta quilling. A maple bureau shows the swell front and good hardware. Hooked rugs rather than a carpet are a wise choice in such a room.

45. A lowboy in the Queen Anne feeling is used here as a dressing-table. This design is frequently found in walnut but is here of maple, as is the ladder-back chair with its rush seat.

No effort is made in this room to have the pieces match, although they are in scale with each other. Frequently a more interesting room can be made by the use of "friendly" pieces than by those which exactly match. It is a pleasant thing, for instance, to use a Windsor rocker with a wooden seat, a ladder-back chair with a rush-bottom seat, and a little overstuffed piece, such as that shown in Plate 46. This is distinctly a modern piece

46. An adaptation of an old maple chair, with comfortable upholstery and gay little pillows, placed beside a butterfly maple table having one leaf dropped. To the right, a chintz showing Early American scenes.

which has been designed in the feeling of the Early American furniture. The chintz—a toile de Jouy—shows such American scenes as the Landing of the Pilgrims, in mulberry on a cream ground.

47. Attractive arrangement for a deep window. The curtains of toile de Jouy hang from a painted cornice, the voile glass curtains from a rod close to the window-frame, the casement windows opening out. A pedestal table and a ladder-back armchair complete the group.

Suggestions for Arrangement

Other groupings that might form motives for the furnishing of rooms are shown in Plate 47, where a ladder-back armchair with a rush seat, and a tip-top pedestal table, have as a background a window-seat showing curtains of a toile de Jouy print in a soft mulberry on a cream ground, hung from a painted wooden cornice. The glass curtains are of voile, and are hung against the frame of the window. In this instance, the window is a metal casement which opens out. In such a room the small overstuffed chair (Plate 48) and the diminutive gate-leg table, both of maple, with a chair covered in the toile, would find a place by the fireplace or another window. The pillow in the chair, by the way, is a bright corn-color which is delightful against the mulberry of the chintz.

48. A reproduction of a gate-leg table on a small scale which proves most comfortable drawn up to the arm of a chair.

49. Mount Pleasant, which still stands, was built just outside of Philadelphia in 1761 by Captain John Macpherson. Courtesy of the Pennsylvania Museum, Memorial Hall, Philadelphia.

CHAPTER FOUR

Livable Houses in the Colonial Feeling

No attempt is being made in this book to give only authentic period rooms. Rather it is my intention to show how modern houses of various types may recapture a bit of the charm of their prototypes, and use the furniture available today.

In a preceding chapter, I drew a distinction between the Early American house prior to 1725, and the Colonial house showing the Georgian influence, erected between about 1725–1735 and our American Revolution.

In studying not only the history of the colonists of this period but the few houses of the time that still stand in New England, New York, Pennsylvania and our southern states, one recognizes not only the charm but the atmosphere of luxury and well-being in which the colonists lived after about 1725. Much more of real beauty was to be found in these early houses than a hundred or so years later, when the prevalence of machinery took much from fine construction, and the onward sweep of the Victorian era much from beauty.

Mount Pleasant—a Colonial Landmark

A house typically Colonial in both exterior and interior is Mount Pleasant, illustrated on the opposite page

50. A drawing-room at Mount Pleasant shows not only unusually fine woodwork but fine furniture as well. Courtesy of the Pennsylvania Museum, Memorial Hall, Philadelphia.

(Plate 49). Mount Pleasant was built in 1761 by Captain John Macpherson, just outside of the Philadelphia of that date. Fortunately it stood on the bluffs overlooking the Schuylkill River, which later became a part of Fairmount Park, and the house was acquired by the city for the park. It has been preserved and restored to some of its former state, by the Pennsylvania Museum, and is now furnished and open to the public.

It shows a country-seat of that period. After Captain Macpherson's occupancy, it was lived in by General Benedict Arnold and his bride, Peggy Shippen, which adds a bit of romance to its stateliness.

The house is of stone with a fine Colonial doorway and the many-paned Colonial windows. As you enter from a flight of broad steps, you find the drawing-room or parlor on your right and an important stairway on your left. Back of the stairway on the left is the dining-room. Typical of the woodwork in this house is that shown in the room in Plate 50. This has the high ceiling and fine woodwork of the period. One side of the room is paneled, while the other three show a paneled dado at the base, and the continuation of the carved cornice at the top. The fireplace, which is set in the center of the paneling, shows a marble facing and a somewhat elaborately carved motive at the top of the high panel above it. Cupboards on either side of the fireplace are given importance not only by the rounded paneled doors but by a fine architectural motive above them.

All the woodwork in the room is painted a faint lavender-gray—a pearl-gray many would call it—while the plaster walls are painted a pale buff, and the ceilings are white. Variations of gray and cream woodwork with buff-colored plaster walls are used in rooms and hallways.

Throughout this house the ceilings are high, and woodwork of the same character is to be found, although in the dining-room and one of the bedrooms, which will be shown in succeeding chapters, the paneling is of a much simpler character than here.

Fine examples of some of the best American furniture of the second and third quarter of the eighteenth century are placed in these rooms. Dignified sofas, chairs with ribbon backs and claw-and-ball feet, elaborately carved highboys of fine proportions—pie-crust tables, pedestal tables,—generally of mahogany in the Chippendale style. Many pieces have characteristics marking them as the work of Philadelphia cabinetmakers.

51. This is the Powel Room, now in the Pennsylvania Museum, Memorial Hall, Philadelphia. This room was taken from the Powel House, built in 1769 by Samuel Powel.

Pieces such as these, more or less typical of the locality, are to be found in the museums of Boston, New York and Philadelphia. If thoughtfully studied, they will soon familiarize the eye with the proper types to choose for a Colonial room. Books and pictures can be purchased through the museums for students wishing information.

The Powel Room in the Pennsylvania Museum

Also typical of this period are the illustrations shown here of the Powel room taken from the house built by Samuel Powel at 244 South Third Street, Philadelphia (Plates 51 and 52). This house was built in 1769, just prior to the American Revolution, and had furniture of American workmanship rather than imported English furniture, partly because there were extremely fine cabinetmakers in Philadelphia at that time.

Two rooms from this house have now been preserved, one in the American Wing of the Metropolitan Museum of Art, which is in a combination of old wallpaper and paneling, and this, the front parlor of the house, in the Pennsylvania Museum in Philadelphia. This room has its four walls paneled and shows an ornamental ceiling, which was removed from the old house and installed in the museum. The illustrations speak for themselves of the architectural beauty of the room. Fine mahogany doors are set in painted door frames, the motive of which is repeated in the design over the mantel. The rather elaborate cornice and the grooved pilasters combine to make a room of great dignity. As was usual at this time, this room was painted, and is a deep cream with a white ceiling.

Typical of the better furniture in houses of 1770 and

52. This room has the fine paneling of the period, with fluted pilasters, carved cornice, and mahogany doors, and an elaborate ceiling. The mahogany furniture shows the strong influence Chippendale had on the fine cabinetmakers of Philadelphia at this time. Courtesy of the Pennsylvania Museum, Memorial Hall, Philadelphia.

earlier are the pieces which the museum has put into it. The chairs, table, sofa, mirrors, and clock all show the strong influence that Chippendale's designs had upon the cabinetmakers of this era. It is interesting also to note the double-hung windows, with their many small panes, and the manner in which the damask draperies are hung.

Also typical of the time is the crystal chandelier with sockets for many candles, which would have been hung from the center of a room like this. There were a number of such rooms in and around Philadelphia and along the famous James River in Virginia.

Recapturing an Old Atmosphere

In furnishing houses today, it is wise to recapture a bit of this old charm if possible, combining it with what we demand in comfort, making it in fact a livable house in the Colonial feeling. It is necessary, however, to have standards such as these toward which to work. Colonial backgrounds of the better sort, whether paneled, plastered and painted, or papered, have a bit of formality given by good mantels, built-in bookcases, and the nice woodwork around the windows and doors. Hinges are no longer exposed on the doors as in the "H" variety, and in place of latches are found locks incased in black iron or brass with brass knobs. Ceilings are higher, and windows and doors take on dignified Georgian proportions.

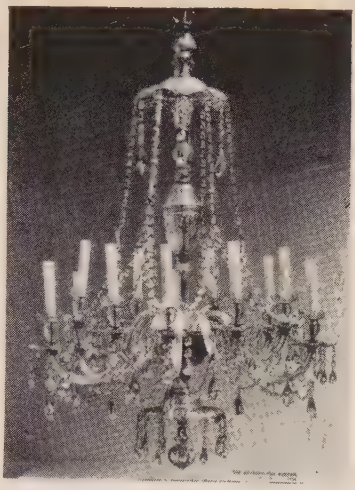
In the earlier houses, walnut furniture of the William and Mary and the Queen Anne periods was used, and naturally was appropriate in such interiors, as the former style prevailed in England from 1688 to 1702, and the latter from 1702 to 1714, and both were brought here by the more prosperous colonists. Its forms were copied

more crudely here in walnut and fruit woods, and formed our first American furniture. From 1725 on through the eighteenth century, the Chippendale (1705–1779) influence was being felt and by the middle of the century we find much of it, as in the Powel house. This is especially true in Philadelphia, because of a very fine cabinetmaker William Savery, who made good furniture prior to the Revolution, on the Chippendale lines. He died in 1787, having left a strong influence.

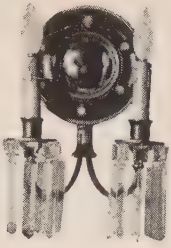
From about the close of the eighteenth century, Sheraton furniture was used; and about the time of the Revolution, Adam and Heppelwhite influence became a factor. Duncan Phyfe, so often thought of as a Colonial designer, came to New York from Scotland in 1783, after the Revolution. He established a fine business and followed the designs of Sheraton, as well as showing great skill as a designer himself. It is generally conceded that he did as much to form the American taste of the time as the English cabinetmakers. Since he lived in New York, his influence was strongest in its vicinity.

The Prevalence of Paneling

The more prosperous colonists paneled many of their rooms; if not on all four sides, sometimes on the fireplace end, as in the earlier houses, using a paneled dado to the depth of the window sills as in Mount Pleasant. As a matter of fact, their paneling showed better workmanship than the simple method employed in such a modern room in the Colonial feeling as illustrated in Plate 55. The pilasters, for instance, on each side of the attractive curved bookcases would have been finely fluted or



53. Both elegance and charm were lent the 18th-century furnishings by the lavish use of crystals and prisms in chandeliers, candelabra, and candlesticks. Courtesy of the Metropolitan Museum of Art.



54. Modern side lights in this feeling prove effective in Colonial rooms.

grooved, the capitals carved or with more applied moldings, and the cornice a much heavier and more elaborate structure. Fine countersunk panels would have been used, where here veneered panels are set in moldings. These panels, which may be procured easily and cheaply at any mill, are laid off with simple flat boards and quarter-round moldings to give the effect. This method may be followed in either birch or pine, and a room of seventeen by twenty-one feet can be built at moderate cost, if such methods and stock materials are employed.

The Background

I emphasize the walls, as the decorating of any room begins with the background. No greater mistake can be made than to imagine that an atmosphere can be created by the furniture alone. It will, of course, do much, but it is only when it is set in its proper background that the right results are obtained.

There is much to be said not only for the beauty but for the enduring qualities of wood-paneled rooms. They are, of course, more expensive in the beginning, but they do not require as much upkeep, especially if they are left in their natural color and waxed. This room, for instance, is of birch in its natural color, waxed. The colonists probably would have painted it white, whereas we today are able to procure veneered panels of unusual beauty of grain, which it would be a pity to paint. And furthermore, at the moment, there is a decided vogue for unpainted wood rooms. For those who are interested, an architect's elevation of this paneling (Plate 56) is given, showing a slightly more elaborate detail in the handling of the bookcases than is shown in the photographed room.

There is perhaps nothing more decorative in a room than bookcases set in, as here, on either side of the fireplace, and repeated at the opposite end of the room in the same manner, with a piece of upright furniture between them—in this case, a mahogany desk with a high secretary top.

The wood floor is stained a walnut color and waxed. On it is an all-over rug of chenille, which could be in taupe or in a brownish mulberry tone, the former being preferable.

The windows, of which there are two across the front

55. A modern room paneled in birch in the 18th-century feeling, and furnished with mahogany and walnut pieces.

of the house, have full-length draperies hung from a flat, shaped valance, of an altogether fascinating chintz, known as the Vauxhall pattern. It is a hand-blocked print showing scenes at Vauxhall, with figures in gaily colored eighteenth-century costumes. This chintz is also used on the other side of the room as the covering of an eighteenth-century sofa (Plate 57), which is placed on the side wall opposite the windows.

In a room with the formality of this one, it is a pleasant relief to use one of the gracefully designed sofas of this period rather than the straighter davenport. Today these sofas are being well upholstered and have loose cushions, which make them most comfortable. A pair of mahogany pedestal tip-top tables are placed at each end of the sofa, with brass candlesticks wired for electricity. The parchment shades, with fascinating flower prints let in, have their modern aspect softened by the old-time prints.

The chintz is again repeated on a reproduction of a fine old barrel chair, which is drawn up at one side of

56. A balanced arrangement of bookcases on the end wall, and doors and panels on the side walls.

57. A gay chintz is used to upholster this graceful 18th-century sofa, which is made with a loose cushion. A pair of tip-top mahogany pedestal tables are placed at each end, and wired candlesticks completed by parchment shades with flower prints.

the fireplace, with books behind it, and a standard black iron lamp by its side, which may be adjusted to give a good reading light. On the other side of the fireplace is an easily moved chair in the feeling of the eighteenth century, covered in a silk fabric. Over the fireplace hangs a framed portrait. If a mantel-shelf is used, eighteenth-century glass or brass candelabra, with hanging crystals, would be both decorative and correct.

As Mahogany Is Used

At the opposite end of the room from the fireplace is a secretary desk (Plate 58), which is a reproduction of a good Sheraton design. We now find mahogany being used in fine cabinetwork, superseding the solid maples

and pines, and veneered and solid walnuts, of the earlier period. The desk shows correct hardware—the pressed-brass escutcheon and brass handles that were distinctive of the great cabinetmakers—Sheraton, Heppelwhite, and Adam. The high-back chair in front of the desk, although of an earlier period, is not "unfriendly." It shows how pieces of a little different era may be combined happily.

Another piece of fine furniture is the mahogany pedestal drop-leaf table (Plate 55), which is in the manner of Sheraton. The grooved legs of the pedestal are finished by the brass ends, and the hardware shows pressed-brass escutcheons in the round rather than the oval shape, a different but equally good form. A tip-top pie-crust table, a stool, and a movable chair or two complete the furnish-

58. A good reproduction of a fine old Sheraton desk is happily placed between two bookcases in a birch-paneled room.

The crystal prisms usual on candlesticks are shown in this reproduction.

59. Rare urn-shaped vases. Courtesy of the Metropolitan Museum of Art.

An old brass sidelight for a candle. A hurricane globe to shield the candle. Courtesy of the Metropolitan Museum of Art.

ings of this room, which is colorful, livable, and yet has considerable dignity.

In furnishing such a room, use two or three important pieces in the same feeling—the Sheraton desk and Sheraton table—combining them with a Chippendale armchair and pie-crust table. In this case the woods are all of mahogany, but it would be permissible to use walnut and mahogany if the latter is of the brown tone.

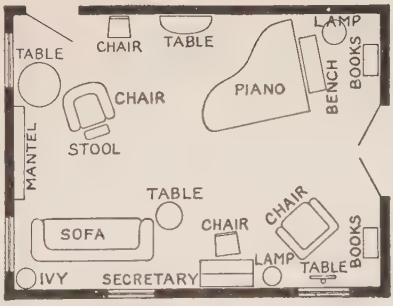
It is most important to choose the accessories of the room in the right way. A group (Plate 59) shows the sorts of candlesticks, side lights, and vases that would add charm. The candlesticks and even a silver urn could be wired for electricity and shaded simply.

60. A modern room in the Colonial feeling, showing an 18th-century mahogany secretarial desk, a drum table at the extreme right, a comfortable overstuffed chair with a slip-cover of chintz to match the well-hung curtains.

A Colonial Room with Painted Walls

Another modern room in the Colonial feeling (Plate 60) has quite a different background and arrangement of furniture. The effect of paneling is given by moldings placed to simulate it. These moldings and the very charming Adam mantelpiece definitely put the room in the eighteenth-century or Colonial feeling. The walls and woodwork—what little there is of it—mantel, and door frame, are painted a soft peach, a pleasant variation from the gray-green which is also being much used, and which would be as appropriate, if the rest of the color scheme were in harmony. With the peach walls, glazed chintz with a blue background is chosen in which great splashes of color—rose, yellow, and green—are given by birds and flowers. The rug again is a soft neutral taupe.

Though of somewhat the proportions of the other room, the arrangement of the furniture is entirely different (Plate 61). There is a window on either side of the fireplace, and the furniture grouping is centered around it. A davenport is placed at right angles, while opposite it is a mahogany drum table with a lamp upon it, and by it a comfortably overstuffed chair (Plate 62). On one long side of the room is placed a mahogany secretary desk (Plate 60) similar in type to that just described, with a broken pediment top, while on the other wall



61. Arrangement of furniture in a Colonial room.

(Plate 63), the arrangement of a console table with mirror above it, a piano, and a bookcase, are clearly indicated.

A room such as this, which is likely to be found in many a country house, as well as a city apartment, has a pair of glass doors at the end of the room opposite the fireplace. A sense of balance, as well as a decorative quality, is given by a pair of bookcases placed on each side of the doors. These are rather more in the Queen Anne feeling in design than the Sheraton of desk and table, but like the other pieces of furniture, with the exception of the piano, are in mahogany.

62. A piano may rightly find its place in a modern Colonial room, but should have its case in a simple design with a Sheraton feeling.

63. The console table was a favorite piece of furniture of this era. Here is one of fine design, with an 18th-century gilt mirror above it.

The Governor Winthrop Desk

Another grouping suitable for a Colonial living-room is the Governor Winthrop mahogany desk (Plate 64), a reproduction in the manner of Chippendale that shows correct hardware. It will be noticed that the escutcheons are different from those on the other pieces; they are open, and more elaborate, suggesting the scrolls and ribbon-work so characteristic of Chippendale. An oblong gilt mirror above the desk, brass candlesticks, books placed in some simple book-ends, and a bowl of flowers are attractive ways to complete the group, while a standard lamp assures light.

Another useful piece of furniture suitable in rooms of this character is the tip-top pedestal table. The finer examples have a pie-crust edge, which is not only an attractive bit of ornamentation but just enough of an edge to prevent things from being easily pushed off. A Wedgwood vase, a book or two, a pottery lamp on a teakwood base, with a simple plaited shade of soft yellow, finished by a ruching, form a useful as well as satisfying group (Plate 65).

64. The mahogany desk of the John Winthrop type, with pierced hardware, which is suitable in the average Colonial room.

An Adam Mantel

Mantels necessarily should be in the character of the room, or if the room is otherwise nondescript, they determine its style. Where there are plain plastered walls, an Adam mantel (Plate 66) would definitely give a motive to a room, around which to work. In this case, the andirons, the fender, the old brass bucket for logs, as well as a hooked rug, all play a part in creating a Colonial feeling. Above the mantel hangs a girandole which belongs distinctly to the eighteenth century. On the mantel-shelf itself, nothing could be simpler than the bal-

anced arrangement of a bowl of flowers, a pair of small vases, and a pair of candlesticks, with again a pair of pictures on the wall.

The Eighteenth-Century Lighting

During the eighteenth century, crystal chandeliers, such as that shown in Plate 53, candelabra with crystal prisms, tall silver candlesticks, with ground-glass hurricane globes, were very beautiful lighting fixtures. Today we have wisely returned to them, electrifying them to give our modern conception of lighting. The introduction recently of sun-colored electric bulbs of small watts makes it possible to wire these old side lights, unshaded, without having too great a glare (Plate 54). Shields or shades do not look well on them, and are no longer necessary.

65. The Chippendale pie-crust pedestal table is moderate in size.

Colored-glass candlesticks with prisms were another favorite form which is being reproduced today. Vases such as the pair shown from the Metropolitan Museum of Art frequently took the classical urn shape, and were decorated sometimes with flower designs and sometimes with a scene typical of the era. It is well in furnishing our modern houses to

go back to these fine old types—where it is possible getting antiques; where not, obtaining as good reproductions as possible.

A Colonial Hall

In many of the old houses, the hall was in the center of a square house, with the stairway rising directly in front of the door (Plate 67). In larger houses, the stairway curved up over the front door, and there was a door to a terrace or garden directly opposite the front door—a most delightful arrangement. In either type, it was quite usual to paper this hall. A copy of an old design is shown in the illustration—a conventional motive on a warm buff-gray ground, with a touch of pink in it. The typical Colonial stairway has the mahogany hand-rail and treads, the spindles and risers painted to match the ground of the paper.

66. A Colonial mantel showing the Adam influence is particularly attractive in such rooms. The andirons and fender are of brass, while above is a fine girandole.

67. A grandfather's clock, and ladderback mahogany chairs are appropriate in a Colonial hall.

At the far end of the hall is a grandfather clock, flanked by ladderback chairs in the manner of Chippendale. A console table or a sofa could be placed along the side wall, with a mirror above it, and an old print on each side of it. Though not large, there is a hospitable warmth of color and a bit of passing interest in a hall treated in this way.

A fine old clock, shown through the courtesy of the Metropolitan Museum of Art, is illustrated in Plate 68. This, with its broken pediment, brass balls and small brass eagle at the top, is typical of the best forms. Good reproductions of this type, with modifications of course, are to be found today, and it is wise in furnishing a Colonial house to have such a piece either in the hall or in the living-room.

68. A mahogany grandfather's clock with marquetry panels. Courtesy of the Metropolitan Museum of Art.

69. A dining-room at Mount Pleasant. These walls are paneled and painted a pearl gray. The china closets are a feature of the era. Fine examples of Chippendale furniture are shown in the table, chairs, and serving-table. Pennsylvania Museum. Memorial Hall, Philadelphia.

CHAPTER FIVE

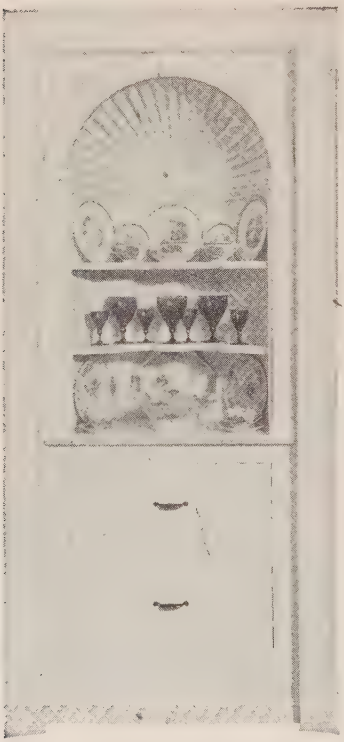
A Dining-Room in the Colonial Feeling

There is something altogether delightful about Colonial dining-rooms, due not only to their backgrounds, but to their furniture. The walls sometimes were paneled, sometimes papered, and sometimes showed a combination of the two.

It is well, however, to study an original Colonial room where it is possible. The dining-room at Mount Pleasant, the house already cited as built in 1761, outside of Philadelphia, shows an actual Colonial dining-room, which has been preserved. The paneling across one end of the room is of a simple character, but very dignified. It and all the woodwork is painted a lavender-gray or pearl gray, with the walls buff and the ceiling white. The opposite wall space is broken by the doorway with a dado which runs around the room. The room has a china closet on each side of the fireplace. This shows slightly curved shelves and a nice way to keep the china—in those days highly prized. The paneling above the fireplace is particularly good and seems perhaps more dignified for lack of the mantel-shelf.

Though this room is not large, it will hold the necessary dining-room furniture and seat eight to ten people comfortably. The ceiling is not low, probably nine feet. The furniture is a pedestal table with the claw and ball foot, and chairs in the manner of Chippendale, with a

drop-leaf serving table placed between the two windows, looking out upon the garden and the Schuylkill River. A mirror in a Chippendale wooden frame is hung between these windows, which are draped in the manner of the time with a valance and but one curtain looped back at the side.



70. A Colonial china closet showing the shell motive, with Wedgwood in the old mulberry pattern.

With such a prototype to study it is not difficult to build a Colonial dining-room.

But better than many words of theory, I have always found a few pictures and facts, so here is a little Colonial room, approximately sixteen feet by eighteen feet; one end of it is paneled in pine, in the simplest manner, with a four-foot dado, also of the pine painted a creamy ivory, around the other three walls. On one side of the fireplace (Plate 71) is a door to the pantry (showing the black iron latch and "H" hinges of the earlier era), on the other, the china cupboard with the shell top (Plate 70). An elevation of the paneling (Plate 72) shows this clearly. The fact that one end is treated in this somewhat formal manner, and that the walls are covered with a gaily colored old scenic paper, gives a definite character to the room, even before the furniture is put into it.

71. *The Colonial feeling is well reproduced in this colorful dining-room. One end is paneled in pine and painted white, with a dado running around the room. Above the dado a scenic wallpaper gives color and design.*

The paper, by the way, Scenic America, shows some early views, West Point, New York Harbor, Indian scenes, and figures in the quaint costumes of the time of 1800. Colonial brass andirons, fender, and fire tools are appropriately placed. The wood paneling above the fireplace shows a simple method of placing the pine boards together, with tongue and groove, with flat boards placed across it to give interesting proportions. No mantel-shelf is used.

The girandole above the fireplace, with the spread eagle at the top makes an effective decoration, while side lights with semicircular shields, the candle-holders showing glass prisms, repeat the circular motive, and give a restrained bit of useful decoration. Today, instead of waxed candles, such lights may be wired in candle effect.

The Furniture of the Room

In furnishing this room, mahogany pieces which combine nicely but are not of a set, are put together with deliberate intent. So often collectors of old furniture have placed a Sheraton table as suggested here, with

72. The fireplace is balanced by pantry door and china cupboard.

73. Though it is well that the woods should match, it is possible and often pleasant to combine Queen Anne, Sheraton, and Chippendale.

chairs of the Chippendale sort, and found it charming that it is well to follow the idea in modern pieces. The room is too small to take a sideboard, whereas a lowboy in the Queen Anne feeling (Plate 73) looks extremely well and answers the purpose of a sideboard. It is placed on the unbroken side wall. Across from it, between two windows, is a console table (Plate 74), in the period of the dining table. A corner cupboard, a copy of an old Maryland piece, showing the broken pediment, and carved pilasters is also used. The circular form of its

opening rather repeats the shell of the built-in cupboard, and what is even more important than its actual design is the fact that in scale it suits the other pieces in the room.

The Importance of Scale

Scale is one of the most important factors in good decorating. In a small room it is essential that the pieces chosen be in proportion to the space which they are to occupy. In fact, today, when so many of the modern houses and apartments have comparatively small rooms,

74. Where the walls are figured, plain curtains form a happy relief. The console table is in the Sheraton feeling, while the chairs show Chippendale influence.

modern furniture is being scaled a trifle smaller—that is, the same proportions are kept but the piece as a whole is smaller.

It is obvious that in a room with a ceiling of moderate height, perhaps only eight feet six inches, or nine feet, massive furniture cannot be placed, without giving the room a crowded look. So let me urge in selecting furniture to consider carefully the space that a piece is to occupy, and not for the sake of a set of furniture, to use more than the room will comfortably hold. This mistake is made in the dining-room, perhaps, more often than in almost any other room, because of the fact that dining-room furniture, until very recently, has been sold in sets —table, chairs, sideboard, serving table, and china cabinet. If a room is spacious enough to take them, and they are fine in design, there is no reason why they should not all be used, but in a small room it is far better to omit a piece than to overcrowd the room.

The Color Scheme

The color scheme in this dining-room is particularly delightful. Against the colorful scenic paper, plain gold-colored sun-fast curtains are hung, with a cream net under them. Here again is another important point in decorating. In a room where the paper is figured or flowered, draperies should be plain, just as in a room with plain walls, figured draperies bring the necessary bit of pattern into the room.

The rug may be of brown, but in this instance is of deep blue—a pleasant contrast to the yellow curtains, and blending with the bright colors in the scenic paper, and the brown of the walnut and brown mahogany, of which

75. A balanced arrangement of china closets, well-spaced panels and a marble facing give formality to this 18th-century fireplace.

the furniture is made. Mohair in the blue of the rug covers the seat pads of the chairs.

A More Formal Dining-Room

A larger room in the same feeling also shows paneling above the fireplace (Plate 75), a cupboard on each side of it, and scenic paper depicting a hunting scene (Plate 76). It has the first quality of a dining-room: it looks inviting. It is full of color, full of sunshine, and not overcrowded. It has two distinctive notes—gay scenic wallpaper on three walls, and well-proportioned wood paneling on the fourth wall. If there is a place in the house where scenic papers can be used with happy results, it is in a hall or dining-room, as these rooms are used for but brief times. A hall should be hospitable and inviting —a place to give a passing interest. In a dining-room, the gay patterned walls do not become tiresome as they would in a room used to read, write or sit in.

A more formal type of paneling is used here and it is placed across one of the longer sides of the room. The fireplace opening has a black and white marble facing, and a simple shelf above it, on which is placed a fine old piece of china and two ornaments. Other treatments of course are obvious. A painting or a portrait could be put in the panel, with two low china ornaments on the shelf; or a clock could be placed in the center, with an urn on either side, of silver perhaps, in one of the beautiful Georgian designs.

The cupboards show the "H" hinges in black wrought-iron hardware, and a little old latch. The woodwork to be strictly Colonial should be painted white, but it is permissible to use color, and it can be done most charm-

ingly. A tint of apricot, a hyacinth blue, or what is known as a Georgian green, could be used and would blend happily with the scenic paper.

And speaking of color-schemes, an easy as well as a most successful way to determine one for a room is this: when the motive of the room is chosen—for instance, that it will be a dining-room in the Colonial feeling—the next step is to decide whether or not it will have a wallpaper. Should a wallpaper be decided upon, the coloring in that wallpaper then determines everything else in the room. The woodwork is usually painted the color of the ground of the paper; but should there be another tone, such as blue, repeated in the paper, either this color, or a lighter tone of it, can be used for the woodwork. One of the heavier darker tones, such as brown or a deeper blue, should be the color of the rug, as it is well to keep the floor the darkest tone in the room, the walls next in value, and the ceiling light. This follows nature's scheme of brown earth or green grass, and lighter sky. Another color in the paper should be used for draperies.

In this room, a plain taupe-colored linen rug is used, and plain gold-colored curtains over corn-colored silk net.

The room is spacious enough—seventeen feet wide—to admit of a sideboard. The pieces are modern, showing the influence of Sheraton. Again, the usual set was broken by the introduction of a Sheraton pedestal table in place of a more usual serving table.

A Paneled Dining-Room Painted White

In a dining-room paneled with white woodwork, the Sheraton table and sideboard (Plate 77) is a happy

76. The mahogany furniture used in this room is Sheraton in feeling. The background shows a scenic paper above a paneled dado, which is painted blue to match the blue of the sky in the paper. The rug is brown; the curtains yellow.

77. A dining-room in the Sheraton feeling has the walls paneled with white woodwork. The sideboard is simple and good in line while the table is an excellent reproduction of a double-pedestal Sheraton dining table.

choice. In this room the sideboard is in a small scale, and is an excellent reproduction of a good Sheraton style, as is the double pedestal dining-table. Sheraton chairs, a Sheraton serving table and a painted screen, to hide the pantry door, covered with wallpaper in an Adam pattern, complete the furniture in the room. A flower-and-fruit painting in rather deep dark colors is set into the paneling over the fireplace, while deep blue curtains keep the cool formal atmosphere of the room. Crystal side lights suitable for the character of the room are shown, and may or may not be shaded, according to the light required. They should be placed symmetrically,

two on each of the long walls of the room, and a third pair over the mantel—one on each side of the painting.

There is always much discussion about the type of rug for a dining-room. There is no question but that a figured rug wears better, but in many schemes of decoration, a more harmonious effect is given by the plain rug. In this room a taupe velure is used. An oriental in which blues and browns predominate would be delightful, however.

To sum up dining-rooms in the Colonial feeling: The walls and woodwork are light in value, the furniture is mahogany or brown mahogany, silver is shown, and side lights or chandeliers may be in silver with glass prisms, or some fixture Colonial in feeling. Andirons and fire-irons are of brass or brass and iron, and the china displayed is of Wedgwood in patterns of the eighteenth century.

78. Fine woodwork, colorful walls and imposing mahogany furniture are used in this Colonial bedroom from Haverhill, Mass. Courtesy of the Metropolitan Museum of Art.

CHAPTER SIX

Colonial Bedrooms

That there were fine bedrooms prior to 1776, we know. An unusually good example is to be found in the American Wing of the Metropolitan Museum of Art, in a room from Haverhill, Massachusetts, built a little later, but which is shown here as a prototype of the best (Plate 78).

79. A four-poster correctly draped in an old toile. Courtesy of the Metropolitan Museum of Art.

Perhaps the finest feature of this room is the mantelpiece and the paneling above it, which unfortunately is not very clear in this photograph. But the dignity of the room is easily discernible. The paneling above the fireplace, the dado, doors, door frames and windows are painted white with an interesting old wallpaper above the dado. The ceilings are moderately high, and the room shows an unusually fine wood cornice, simply fluted. The same fluting, or grooving, as it is sometimes called, is used for the pilasters on either side of the chimney breast

and on either side of the mantel. The Metropolitan Museum of Art states that the wallpaper was preserved for one hundred and thirty years on the walls of a house in New Jersey. Its general tone is cherry-brown with the figures in terra cotta shaded with cream.

The main pieces of furniture are the fine four-poster bed, a chest on chest, a bureau, a wing chair, and a tambour desk. Although this room was built early in the nineteenth century, it has the characteristics of the finer rooms preceding the Revolution.

The window curtains are of an old toile de Jouy, but are different in design from those on the bed (Plate 79). A piece of old printed linen from England is used for the bed and the wing chair. It pictures Washington in a chariot, while Liberty, who is seated, carries a shield with the inscription "American Independence 1776" (Plate 80). The bed itself is of light-colored mahogany with a painted cornice and a medallion on each side. This cornice is repeated at the windows. The draping is an interesting feature to those who would use a four-poster. The top valance on this high, important bed is rather deep, with one pair of curtains only at the head of the bed looped back. The coverlet and the foot valance are of the same material.

80. Old printed linen showing Washington in a chariot, while Liberty carries a shield with the inscription, "American Independence, 1776." Courtesy of the Metropolitan Museum of Art.

81. Colonial bedroom, Mount Pleasant. This is typical of the small Colonial room with paneling above the fireplace and a graceful four-poster bed draped with an old India print. Pennsylvania Museum, Memorial Hall, Philadelphia.

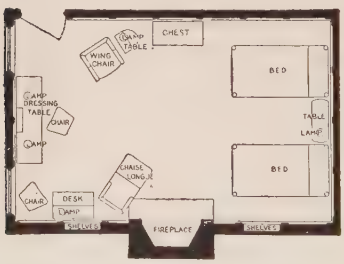
The chest on chest, which is considered a particularly fine one, is attributed to Samuel McIntire, an architect of great note of that time.

A Bedroom at Mount Pleasant

A bedroom from Mount Pleasant, the Colonial house built by Captain John Macpherson in 1761, from which we have seen a parlor and dining-room, is illustrated in Plate 81. This is perhaps more typical of the majority of the early bedrooms than the larger one from Haverhill, Massachusetts, for many of the Colonial houses, although they had fairly high ceilings and fine woodwork, had rather small rooms.

In this room, we find a corner fireplace without a mantel-shelf, nicely paneled, with a paneled dado to the height of the window-sills running around the room. The four-poster bed, with its delicately reeded posts, is hung with an old India print and makes a most decorative piece in the room. A lowboy, used as a dressing table, is placed under a long mirror between the windows. A wing chair, a bureau (which the photograph does not show), and a pedestal tip-top table by the bedside are other furnishings that a room of this character should have.

With examples such as these in mind, Colonial bedrooms of today may be fashioned, though it is seldom except in the larger and finer houses that such woodwork can be used as that shown over the fireplace, in the cornice, and in the deep dado encircling the Haverhill room. Other rooms of this character, though not large, had high ceilings, nine feet or over, and were usually nearly square. The windows were broad with double sash, and small square panes. In many of the older houses, even where there was only an extremely good mantel, without paneling above it, the window-frames showed nice grooving. In houses built of stone, with deep-set windows, there was recessed paneling around them as well as good window-frames. All this added character to the rooms.



82. A comfortable arrangement of furniture.

In building modern rooms, a simpler form of paneling is shown in the homelike, colorful room illustrated (Plate 83). This room is not strictly a period room, al-

83. A chaise longue forms a happy contrast to the Duncan Phyfe sofa table, which is used as a dressing-table, and the tambour desk.

though the furniture shows good reproductions of eighteenth-century pieces in the manner of Sheraton and Chippendale.

The walls are of warm gray, the floor a dark walnut, the rug a grayish tan; the glazed chintz curtains are particularly charming with gay bunches of flowers on a cream ground, finished by plaited ruffles of a bright blue found in the chintz.

The diagram (Plate 82) shows the arrangement of the room, and the use of twin beds, so prevalent today. In place of these beds, however, a four-poster with tester top, and the delicately reeded posts could be used, curtained as suggested in Plate 88, or a more massive ma-

84. Delightful results can be obtained by taking liberties with the use to which furniture is put. Here a sofa table forms a dressing-table.

85. A tambour desk of this type, being small in scale, is particularly nice in a bedroom. The books set in above it are a happy thought.

hogany bed, according to the size of the room (Plate 90).

The room is arranged for comfort as well as beauty. A dressing table (Plates 84 and 86), which in this case is a drop-leaf sofa table of the Sheraton type, is placed between two windows, with a fascinating dressing mirror in the shield shape put on it. The length of the table admits of placing pewter lamps with modern shades upon it. Equally good would have been glass lamps, with

86. A Duncan Phyfe or Sheraton table of this proportion makes an attractive dressing-table. The shield-shaped mirror is in harmony.

crystal drops, with the more strictly Colonial ground glass globes. The latter, by the way, would have the advantage of giving a better light for dressing.

A tambour desk (Plate 85) is put by the window for a good light, with a built-in bookcase placed above it to hold the favorite books desired in a bedroom. Indeed, there is nothing more delightful in a bedroom than some such corner, and unfortunately it is too often overlooked.

The desks of this type are particularly attractive in bedrooms. They are small in scale, and yet have two commodious drawers for one's intimate papers, a comfortable leaf on which to write, which may be folded back, and the nicest arrangement of pigeonholes and little drawers.

The bureau (Plate 84) is of the block-front mahogany type, with nice hardware, and a mirror in a Chippendale wooden frame, which looks well with it. These with the bed make up the wood pieces, with the exception of the side chairs which show the Chippendale feeling in a graceful ladder-back style.

If the low four-poster beds are used (Plate 87), the coverlets may be candlewick spreads in white with the rose or blue of the room in the pattern. Or again they may be of rose silk broadcloth bound with yellow. This would give a pleasing contrast to the gray of the walls, and add warmth to the group as a whole. It is important, however, to keep the rose-color in a very soft tone as there is a bright rose-color that is aggressive, very unpleasant with mahogany and to be avoided. The table between the beds is of the Pembroke type rather than the conventional night table, and has the advantage of two drop leaves, one or both of which can be put up when extra space is needed on the table.

Draping Four-Poster Beds

If a four-poster bed is to be used, and there is nothing prettier, a word should be said about its draping. Many people feel that a four-poster takes the air away, or that the draperies are troublesome as they have to be taken down for cleaning, etc., etc. But none of the objections are quite as serious as they seem, and the bed

87. Though a four-poster bed is more Colonial in character, twin beds of this type may replace it for modern living.

itself, in a room where its size is permissible, is very charming. Today these beds are draped with the chintz used in the room, although the colonists draped them as frequently with Swiss or a deep fringe (shown in the illustration) as with chintz.

The Tester-Top Bed

On the bed with the tester top, the draperies are of dotted Swiss, trimmed with a ball fringe. This illustration shows the Swiss plaited across the top of the canopy, but it is not a necessity. Although it is possible for an amateur to sew strips of muslin together, and then stretch them on the upper and under sides of the top of the bed, it takes considerable skill, and an upholsterer will do it for a reasonable amount. The curtains can be made at home

and put in place. Three sets of dotted Swiss curtains (with the edges curved for those on the sides) may be made as any other pair of curtains are, and sewed to this muslin top, spaced as indicated in the picture. A ruffle with a heading is tacked lightly to the frame to conceal the joining of the curtains to the top. The drop curtain at the head of the bed matches the curtains. The valance around the bottom of the bed, which is also of the Swiss, is run on brass rods, which are placed between the posts. The bedspread may be a candlewick in white, finished with ball fringe. Once and sometimes twice a year it is necessary for these curtains to be taken down, laundered and put back. But the task is not arduous.

The Square-Top Canopy

In the four-poster with the square top (Plate 90) the sunburst used to line the inside of the canopy is something which must be done by an upholsterer. Otherwise the bed is very simply treated. The white knotted fringe completes the top, and curtains may be used or not at the sides, as desired. A lower valance of a plain cream-colored dimity is run on rods between the posts as in the other bed. The candlewick bedspread is finished with a fringe to match that used on the top of the canopy. It would have been a little prettier had the bedspread been shorter and the fringe, instead of reaching nearly to the floor, had come above it, with the valance showing beneath it.

Other suggestions for trimming beds, and some of the attractive forms of ruching and ruffles which may be appropriately used, are shown (Plate 89).

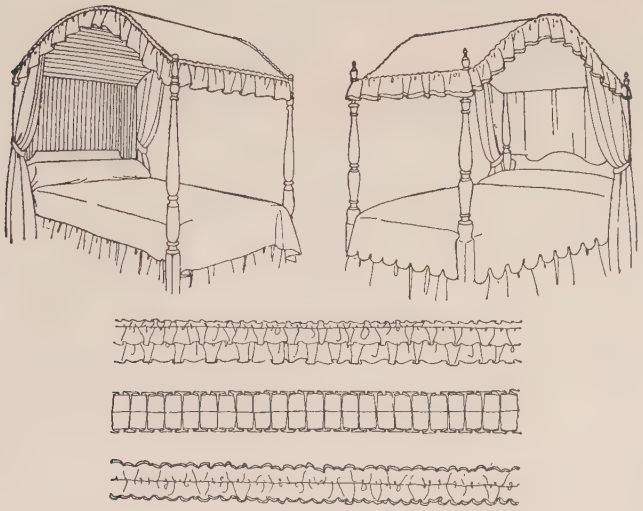
Attractive Chintz Bed-Curtains and Bedspreads

Today when color is so much desired, and rightly so, as there is nothing more charming, a bedspread and bed-curtains of chintz are delightful. The canopy top should be of the color of the background of the chintz,

88. A four-poster bed with a tester top showing the dotted Swiss curtains, canopy, and valance, finished by ball fringe in true Colonial style.

while the curtains would be of the chintz, trimmed perhaps with one of these quaint ruffles, or quilling (Plate 89), in a taffeta or glazed chintz. A plain bedspread of taffeta or glazed chintz, harmonizing with the coloring

of the figured curtains, may have the same ruching or ruffling applied to its edges, or it may be scalloped, as suggested in one of the pictures. There are indeed all sorts of delightful variations, and it is through such treat-



89. Chintzes, old India prints, dotted Swiss, calicoes, and taffetas may all be used for beds of this type. The more formal draperies may be finished by a box-plaited quilling, or a scalloped edge, while those of Swiss or prints should have gathered ruffles.

ments that the charm of a room is gained. Flutings, fringes, and little ruffles were all used extensively in the eighteenth century and so rightfully find a place in a room of this sort.

It is particularly nice to have a fireplace in a bedroom, and very often it is possible to have it in the room over a living-room in which there is one. The same chimney may carry a second flue for the room above it. In this room, a small chaise longue is used at one side of the fireplace, and if space permits between it and the

90. A square-top mahogany four-poster in the Chippendale feeling. A heavy fringe completes the top which is lined with a "sunburst" of muslin. The candlewick bedspread has a deep fringe.

beds, a chair could be placed on the opposite side. An overstuffed model, similar to that of the chaise longue, and covered in chintz, would be suitable. A wing chair is always nice in such a room, and here one is used with a table by its side on the opposite wall, covered with the chintz, and completed by a box-plaited or gathered ruffle.

The Accessories of the Room

As ever the accessories in a room of this sort are what give it individuality. Every woman should have in her bedroom the type of things she likes; but if she is wise she will determine in her own mind the things she likes most, and then as much as possible keep her room in that feeling, rather than make a hodgepodge.

The old-fashioned flower vases, the Seth Thomas clock in its wooden frame, with its distinctly eighteenth-century top, a bit of luster, a Staffordshire figure, and an old print above the mantel show taste, as well as a feeling for their relationship to each other. The desk and dressing-table fittings have the same quality. The double silver inkstand with its quill pen is as fitting in its place as the old-fashioned flower prints above the dressing table, which are framed in the red of the flower in the chintz.

The dressing table itself is left without a cover to show the beauty of the wood, but the bureau has a simple hemstitched linen scarf more appropriate by far than filet lace, which has no relation to the character of the room. Even the scrap-basket preserves the harmony. It is of painted metal and has a colorful flower print on one side.

91. A Colonial bedroom with a gaily sprigged paper has one end of the room paneled and painted.

An Informal Colonial Room

A less formal room—one in reality betwixt and between an Early American bedroom and a Colonial bedroom—is illustrated in Plates 91 and 92.

The background, which contributes a great part of its charm, has an attractive wallpaper, covered with little bunches of flowers in a somewhat prim design. The picture implies a spottiness that the walls have not in reality.

The Choice of Wallpaper

The choosing of a wallpaper is not an easy matter. Do not depend on the sample shown at a shop. Take a

length home and try it in the place it is to be used. Be careful to choose a pattern that suits the shape and scale of the room. In a room of poor proportions, or broken up with jambs, a stripe will intensify the bad points, whereas an all-over pattern, such as Plate 92 shows, will minimize them. In a room with a ceiling too high for its width and length, stripes should also be avoided, while in a room with a low ceiling, if the effect of height is desired, stripes will add it. In fact, only in rooms of good

92. Color is the outstanding feature of this room. The wallpaper has bunches of flowers harmonizing with the simple furniture, gay chintzes, and patchwork quilt.

proportions can stripes be used happily, but in the right place they may be delightful.

In choosing a figured paper, there are two considerations: the design or pattern must be in keeping with the type of room, and it must not be overheavy for the size of the room. For instance, in a Colonial room, a design in a Colonial feeling; in a French room, a toile as in Plate 96 could be used as a motive; in a nondescript room, the paper will set the type of the room, making it formal or informal, somber or gay.

In the Colonial bedroom (Plate 91), three sides of the room are papered and the fourth paneled above and around the fireplace. As the background of the paper is a soft gray, the woodwork is painted to match it, with a quick-drying, satiny-finish paint now on the market. Matching the woodwork to the ground of the paper is a safe rule to follow, as it gives a harmonious background, with the design of the paper acting as a decoration. The ceiling should be lighter than the side walls—a tint of the same color. With gray walls, a gray-white is good; with cream walls, a cream-white.

The floor in such a room should be stained a walnut tone and waxed.

Beds, Highboy, and Bureau of Maple

The furniture used against this gay flowered paper is maple: a pair of twin beds, showing the Chippendale influence in their head and foot boards in the ribbon-back design, a chest of drawers with a wooden-framed mirror above it, a highboy, and two wooden side chairs with rush seats, with backs designed in the ribbon-slat effect

93. The architectural beauty of the well-spaced panels and pilasters defining this mantel are enhanced by the delicately striped wallpaper.

of the beds. Two pieces of a less formal design are a Windsor armchair at one side of the fireplace, and a sewing table against the wall by the overstuffed chair. These, as well as the other pieces, in addition to being good in construction and design, have that most important quality—good finish. That is, a soft wax finish showing the grain of the wood, rather than a hard glaze, or the so-called "antique finish" with overemphasized high lights.

A Corner Bedroom

In arrangement, since the room is a corner one with four windows, the beds had to be placed on the longer wall space, the bureau between one set of windows (Plate 98), and the highboy (or a desk) between the other two. Naturally two chairs and tables are put by the fireplace for comfortable use. In arranging any room, think first and foremost what would make it comfortable, and see if the placing of furniture cannot conform to that, and beauty as well.

Plain Curtains with Patterned Walls

Curtains, bedspreads, and slip-covers are the other important factors in the room. Since the walls are figured, the curtains are plain. The simplest of ruffled dotted Swiss are hung to cover the sill. If a more formal feeling is desired in the room, rose or yellow in a plain-colored semiglazed chintz or poplin could be hung to the floor from a simple wooden cornice, painted to match the other woodwork.

The bedspreads are of a pale yellow semiglazed

chintz, with a small self-colored pattern in it. Yellow was chosen because there is a yellow flower in the wallpaper. These are welted with rose-color. Old-fashioned quilted quilts in rose and yellow are placed across the bottoms of the beds. The chaise longue, a piece of furniture which should be in every bedroom, has a cover of rose-colored semiglazed chintz, with pillows of the flowered semiglazed chintz used for the slip-cover of the over-stuffed chair by the fireplace. Pads for the seats of the wooden chairs, and valances for the beds, are also of the flowered chintz. This puts the bright color and pattern in various parts of the room.

94. In a small room, a pedestal table may act as a dressing-table, lighted by crystal-hung lamps.

Hooked rugs, plaited lamp-shades in rose and yellow, a few gay little chintz ornaments and vases, a banjo clock, and brass andirons and log holder complete the furnishings of a very colorful, livable room, and one which would fit into almost any house or apartment, unless there was a strong Spanish or French feeling.

A Modern Room with Colonial Atmosphere

A cheerful and comfortable modern room which has a Colonial atmosphere is shown in Plate 93. Here there are two centers of interest, as it were: the dressing table placed between the windows, with the large plain mirror above it, and the more important fireplace, which is paneled in the formal manner of the eighteenth century. On either side of the fireplace is a flat pilaster. If it is desired to give a little formality to a room, such a treatment as this may be followed at small expense. A striped wallpaper—a line of pink rosebuds—covers the walls, while the curtains are an all-over chintz, with a scalloped valance. The linen rug is in taupe; the chaise longue in a brown sateen, relieved by the lingeries and silk pillows; the bedspreads—another distinct note of color—are in rose and yellow.

95. A graceful and practical dressing mirror of mahogany. Courtesy of the Metropolitan Museum of Art.

Perhaps nothing so definitely determines the character of this room as all that pertains to the fireplace, which is faced with brick with a simple wood mantelshelf and paneling above. The side lights have ground-glass globes covering the bulbs, with crystal drops below them. On the shelf are a pair of brass candlesticks of the kind so frequently used during that period, a clock in a wooden frame, and two quaint china figures. The andirons, shovel, tongs, and fender are properly of brass.

Placing Furniture for Comfort

The furniture pieces in this room are but five—a pair of beds in the Sheraton feeling, a chest of drawers to correspond, and two little tables, one a gate-leg, and the other of the rounded type to go against the wall. Though

96. An oval table or a shelf may be draped to suit the character of the room.

the room is average in size, they all found their places comfortably because the scale is small.

In place of the usual dressing table of wood, a draped one gives a definite note of femininity to the room. It is a

straight table, such as is now built for the purpose, with drawers on each side, and a shelf in the center. The draperies are attached to a swinging arm, which is opened when the drawers are in use. In this instance, the table

97. A desk with a secretary top in which books may be placed is particularly happy in a bedroom. This one is of maple, with good pierced Chippendale hardware.

is covered with yellow organdy, with the ruffle around the top and the bottom outlined with a narrow ruffle of the rose found in the curtains. Particularly interesting effects can be given by large flat mirrors unframed, placed on the wall like this one. They reflect a great deal of the room and of light, and give marvelous dressing facil-

ities. Nearly a full-length view can be obtained. Little Colonial glass lamps, with plaited shades, are used in lieu of side lights.

A dressing table which would have been fitting in the same room, but by no means so commodious, is the Duncan Phyfe pedestal table (Plate 94). Lamps with drop crystals and ground-glass globes are placed on either side. The mirror may be as shown here, but one of the nice eighteenth-century mirrors in a gold frame, with a print in the upper part, would be even more decorative.

A Draped Dressing Table

There are some rooms in which a draped dressing table is a great addition. A simple as well as an attractive one is shown in Plate 96. This is in the oval shape so often found in Colonial console tables. A table may be used as a foundation, or it is possible to have a shelf built into the wall. This, if properly braced, will not need any other support. Such a table is particularly pretty in a room papered in a toile de Jouy design perhaps, depicting Colonial scenes.

In such an instance, if the figures in the paper are a mulberry, the dressing table could be in yellow, with the ruchings of mulberry. The top of the table is padded and then covered with the material neatly tacked to the edge of the table. A full-gathered piece of the material—broken perhaps in the center to reach the shelves that may be under the table—is then tacked to the curved edge and covered by a ruching, which must be sewed in place as invisibly as possible. A little dressing mirror painted in a design such as that illustrated, with the table, is charming as are the tall glass candlesticks with the simple

silk shades. In a strictly Colonial room a mahogany dressing mirror with a curved base would be particularly attractive on the curved table (Plate 95). This is a charming old piece.

A Desk or a Writing Table in a Bedroom

There is always an added charm to a bedroom when a desk or a writing table is placed in it. In a Colonial room furnished in maple or mahogany, a secretary desk of the wood to match the other pieces, in a design such as that

98. A screen is a decorative piece of furniture in a bedroom and may be used as suggested here partly to conceal a table used as a desk.

shown in Plate 97, would prove most attractive. Not only is the desk a useful piece of furniture, but the secretary top acts as a bookcase for the favorite volumes that you wish to keep upstairs. As such a desk is small in scale, there is usually a place where it can be put. Since this is a Colonial piece, note the care with which the fittings have been chosen—a standard lamp of the candle variety, a brass candlestick, a simple vase for a flower, and a simple pewter inkstand.

Another effective grouping for a bedroom, especially in a wallpapered room, is the use of a Duncan Phyfe sofa table, fitted as a writing desk, placed near a window and partly concealed from the rest of the room by a decorative screen (Plate 98). The table may have one or both leaves dropped or extended as found desirable. A leather desk set, consisting of a box to hold writing-paper, a portfolio, inkstand, and calendar, will find a place as well as a tall vase of flowers and an attractive desk lamp with candles wired for electricity, and shaded by a gaily painted metal shade in a color to suit the scheme of the room. An overstuffed chair with a lingerie pillow placed in front of the screen makes an inviting place to read.

99. Furniture in the Sheraton feeling groups charmingly around this delicately carved mantel.

CHAPTER SEVEN

Modern Rooms in the Eighteenth-Century Feeling

Houses of the type built in England during the eighteenth century, under the reign of the Georges, are commonly called "Georgian houses," and their interiors spoken of as Georgian rooms. They were the prototype for the best of the Colonial houses, but naturally the Colonials interpreted them in their own way. So today in building houses, or paneling rooms in this feeling, we turn to the English original. To those who like formality in their dwellings and balanced proportions, this type is especially appealing, and many houses and apartment interiors are being built in this manner.

Rather nondescript rooms can be given the eighteenth century character by the use of moldings applied in nice architectural proportions to the wall. In furnishing houses, as in everything else, there are styles that come and go. Some ten years ago, the use of these moldings was prevalent. Sometimes it was well applied—sometimes not. But whether or not it happens to be a prevailing fashion, it is a style which has intrinsic beauty, and when well executed does not become tiresome any more than would a paneled room.

It is interesting, of course, to see changes come in decorating trends. But the wise analyze them carefully before adapting them to their houses. A house should have a feeling of permanency, and into its building, as

into its furnishing, should go the lasting qualities of real beauty—fine proportions and harmonious colorings. The eighteenth-century manner of furnishing has these qualities and may be elaborated or simplified as can be afforded.

Variety can be given such rooms by the use of color. The warm grays and ivories are always in good taste, but it is also possible to use peach, hyacinth blue, the much-used light gray-green, as well as a darker duller green. With such walls, a good cornice adds dignity to the room. Floors should be waxed, and are best when in the soft brown shade of walnut, highly polished.

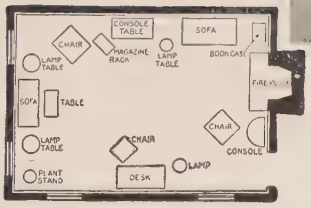
The Proportions Determine Furnishing

Let us consider such a room (Plate 99). The plan (Plate 100) shows the fireplace on an end wall, a little off the center, as the doorway to the hall is at that end. Two windows are opposite the fireplace, and two on one of the long sides of the room. In proportion, the room is oblong, a shape very generally to be found in our modern houses. Plain plastered walls have narrow moldings, applied in nicely spaced panels in the Georgian manner, above a dado depth which is on a line with the window-sills. Below the window-sills and below the panels are narrow oblong panels running around the room, instead of up and down, as do the wider ones on the main wall.

This wall is painted a delightful blue, which, for want of a better term, I call hyacinth. A velure rug in sand color is a pleasant contrast. But the most delightful color in the room is in the curtains of glazed chintz,

which shows a wreath of flowers in rose, blues and greens on a yellow ground. A quilling of rose is used as the edging, and to complete the tie-backs.

The curtains themselves are hung from a wooden cornice, in architectural sympathy with the panels, which



100. Satinwood is used as an inlay in this good reproduction of a mahogany Sheraton desk.

are painted the color of the walls. A simple matter such as this cornice gives a bit of formality that is very pleasing. An oriental rug, or small rugs, could have been used in place of the plain one, but if so the coloring would have to be very soft and light, red being altogether avoided.

101. In a paneled room, a mahogany console table with a gilt mirror above it forms an attractive upright motive.

By consulting the diagram of arrangement, it will be seen that the colorful chintz which is used for covering the overstuffed chair by the fireplace (Plate 99) is also used on the sofa and at the windows (Plate 102). As the windows are on the other two sides of the room, it is necessary to put pattern by the fireplace to get the distribution of the pattern in the room. It is well to remember, however, that too much pattern is just as monotonous as too little, and therefore the small settee is upholstered in a striped satin in gold and blue, with the frame painted a blue in harmony with the walls. The use of a painted piece of furniture is repeated on the opposite side of the room in a chair before a mahogany desk (Plate 100). This gives a combination of a few painted pieces, with a greater number of mahogany pieces—a secretary desk, a console on one side of the fireplace, a low bookcase on the other, a card table, and three smaller tables.

102. An 18th-century feeling may be given an otherwise colorless room by the use of moldings properly spaced as suggested here. Against blue walls, the semiglazed yellow chintz forms a happy contrast. A balanced arrangement of tables and lamps and the comfortable sofa gives the room an inviting air.

Effective Coloring

Taffeta pillows of rose are placed on the chintz-covered sofa, a lighter tone of the same rose being repeated in the little parchment shades on a pair of *tôle* lamps.

103. This mahogany table finds a happy background in the semiglazed colorful chintz curtains and hyacinth-blue of the walls. The wing chair has a slip-cover of rose.

This room is an excellent illustration of the charm of using a number of colors. There was a time when rooms fell under the types of "rose room," "blue room," and

"yellow room," but it is more attractive to blend properly three or more colors, although perhaps keeping a predominating tone. This room, for instance, might be called the "blue room" because its walls are blue, yet there is a great deal of yellow, rose, deep browns, and green used in its decorating. There is not only the brown of the furniture, but the lightest tone of brown—sand—is to be found in the rug, and the deep green of a luxurious ivy plant placed in a sunny corner by the window.

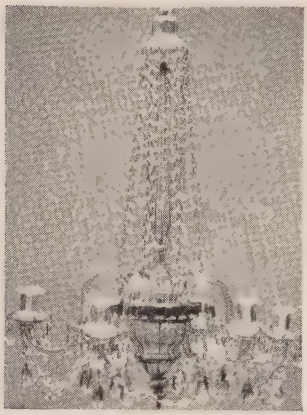
Mirrors are particularly delightful when ornamental. One of an unusually charming eighteenth-century design is placed above the console table (Plate 101), the gilt of its frame being but a deeper tone of the yellow in the chintz.

Comfort is considered in the placing of every piece of furniture. There is a comfortable fireside group, a comfortable group of sofa and chairs by the windows. The desk has its own lamp, and chair, and the window to give it not alone light but sun. So much for its general aspect.

Now a word concerning the choice of furniture. The two-seated settee, the desk, the tables, and the painted chairs are in the eighteenth-century feeling, as are the wing chair and pedestal table (Plate 103). The pieces, however, are quite light in scale to suit a room of moderate size. A heavier desk, for instance, would have overpowered the room, while a three-seated davenport between the windows or by the fire, though it might have been used, would not have made so attractive a room.

The few pictures used are gay little prints framed in red, a bit deeper than the color in the chintz, with a painting over the mantel in a gold frame to give depth and dignity. Pictures have their rightful place, and

though it is a mistake to cover the walls of a room with them, a painting, beautiful in itself, put over a mantel or in an important wall space at the end of a room, or in the center of a broad wall space, gives beauty to a room.



104. A crystal chandelier of the 18th century. Courtesy of the Metropolitan Museum of Art.

Mirrors and Chandeliers

Crystal side lights and chandeliers, as well as mirrors, are a very decorative note in any room and are appropriate in the eighteenth-century rooms, depending somewhat of course on the formality of the room. A chandelier such as that shown in Plate 104 could be used in a room of this character, as could side lights of the same sort. In fact, they would have been far more effective than the extremely simple metal lights that are shown. It is quite permissible to use crystals with chintz draperies, provided that the chintz is handled in a somewhat formal manner and that damask is used somewhere in the room. The English have a happy faculty—which we are learning to follow—of combining chintz, damasks, fine rugs, and fine ornaments in a way that gives livableness.

Fluting

Mirrors, used as was the lovely oval one in Plate 101, frequently lend spaciousness to the room. Two very fine examples of old mirrors, one in gilt and the other in a wooden frame gilded, are shown in Plates 105 and 106. The gilt mirror especially would be

105. In rooms of a formal character, gilded and rather elaborately carved mirrors rightly find their place.

107. The fire screens of the 18th century were decorative and useful.

106. The wood and gilt mirror may be used in more informal rooms.

Courtesy of the Metropolitan Museum of Art.

right in such a room as we have been considering, whereas one of the type of the wooden one would be better in a room with Chippendale furniture instead of Sheraton.

A fire screen is a bit of furniture which it is well to use; a delightful example of a fine old piece (Plate 107) is shown, as are the mirrors, through the courtesy of the Metropolitan Museum of Art.

108. A black lacquer desk of the William and Mary period is well placed here between two windows hung in gay-colored semiglazed chintz.

Another modern room with a plain painted wall has as a center of interest a lacquer desk in the William and Mary feeling, of black and gold (Plate 108). It is placed between two windows, which are hung with a modern glazed chintz, with bunches of flowers in the garden colors, a good deal of yellow predominating, on one of the fascinating green grounds. This note was picked up and used for yellow bindings to outline the attractively shaped valance, and as a plain edge to the curtains.

The chair in front of the desk is in the manner of Queen Anne and is upholstered in a plain needlework fabric. The chair to the right is an adaptation of an eighteenth-century piece which is to be found pretty generally. It is covered in a small-patterned satin in dark green, with yellow in the figure. The other easy chair is covered in damask. This is an example of a nice combination of fabrics. It is possible to use chintz at the windows, and put damask on the chairs, but it is quite as necessary to have some one or two chairs in the room covered with chintz to match the draperies.

Another glimpse of the room shows a Queen Anne lowboy in walnut, with the chintz-covered chair on one side of it, and the damask on the other (Plate 112). The long mirror above the lowboy has a gilt frame and adds a corresponding note to the height of the secretary. The pieces in the room are in walnut, with the exception of the lacquer desk.

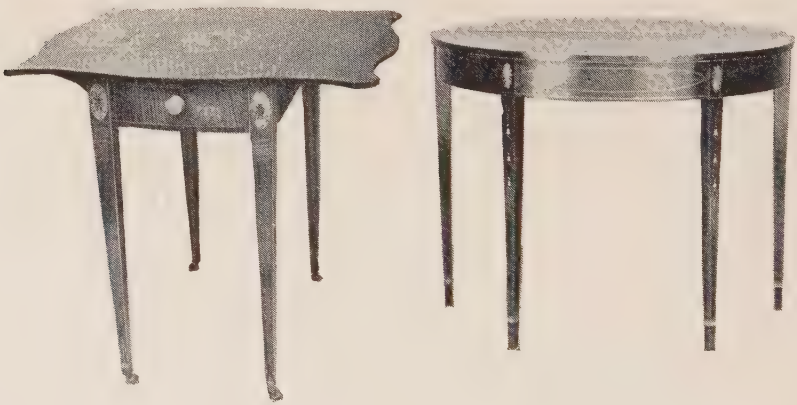
Sheraton, Heppelwhite, Adam, and Chippendale all gave us beautiful designs in tables. Typical of Chippendale is the pie-crust tip-top table of mahogany shown in Plate 109. This shows the ball-and-claw foot, and a particularly charming edging.

A Pembroke table, as Plate 110 is called, is especially

109. The claw feet, pedestal base, and curly edges distinguish the pie-crust table. Courtesy of the Metropolitan Museum of Art.

fine in proportion and will fit in many a place, as one or both of its leaves may be dropped. Variations of this type were made by Sheraton, Heppelwhite, and Adam, as were the console or card table (Plate 111). The delicate legs and straight lines make these very beautiful pieces.

Although some of the pie-crust mahogany tables were made in solid wood, the Pembroke and console and card tables were frequently of mahogany veneer with an inlay of satinwood on mahogany outlining the edges of the legs, the drawers, and the table tops. Each of these tables



110. The Pembroke table with drop leaves, mahogany and satinwood. Courtesy of the Metropolitan Museum of Art.
111. Console table, Sheraton feeling, mahogany and satinwood. Courtesy of the Metropolitan Museum of Art.

112. An attractive living-room group—a tall mirror with a gilt frame, above a walnut lowboy in the Queen Anne feeling.

has a characteristic foot, the ball and claw in the pie-crust table, the brass ends with casters in the Pembroke, and the spade foot so characteristic of Sheraton in the card table.

There were also at this period square-top card tables of mahogany made with the cabriole leg, and ball-and-claw foot. The table was shaped for gaming purposes. Another favorite type was the Chippendale table showing the Chinese fretwork. At a period in Chippendale's career, this Chinese influence was very apparent and

quite distinctive from his other pieces, although, like them, made of mahogany. Another characteristic of Chippendale was an effect he got in the back of his sofas and chairs, known as the ribbon-back, which is usually identified by its resemblance to its name.

It is possible in so brief an outline to give only the more dominant characteristics of the pieces of this period. Perhaps nothing is so helpful to the amateur as a careful study of the pictures for distinguishing types. In the chairs illustrated, which like the tables are shown through the courtesy of the Metropolitan Museum of Art, the Queen Anne chair, like most of the furniture of that period, about 1710, is of walnut. This type of back, which is shaped to fit the human back, is sometimes called the spoon back, and the seat shows the needlework covering on the seat pad or squab, which fits into the frame of the chair.

The Georgian chair, about 1725, was also of walnut, and shows a heavier construction. It has a somewhat more elaborate back, sometimes called the fiddle-back, and decidedly more elaborate cabriole legs, with carving at the knee and a broader foot. It also has a seat pad which fits

113. Queen Anne.

114. Georgian.

115. Chippendale.

into the wood frame. Chippendale chairs were made of mahogany and are very distinctive in type. The one illustrated, which dates around 1740, shows the pierced splat in the center of the back which suggests the ribbon-back chairs which he made famous. The ball-and-claw foot is a characteristic of all Chippendale furniture.

Sheraton chairs were also made of mahogany and were much smaller and lighter in construction than those of the Georgian period or of Chippendale, and lighter in the back than those of the Queen Anne period. The one illustrated is an American chair after the manner of Sheraton. The back departs from the single splat, while the legs are finished by a variation of what is known as a spade foot. The seat is upholstered. Adam chairs were rather more often painted or of satinwood than of mahogany. Adam used rattan in both the backs and the seats of his chairs, or used it, as shown in Plate 117, in the back only, with the seat and arms upholstered. Heppelwhite used a shield back; he frequently made his settees or chairs with arms, as in Plate 118.

116. Sheraton.

117. Adam.

118. Heppelwhite.

Courtesy of the Metropolitan Museum of Art.

119. This Sutton Scarsdale room, imported from England and now in the Pennsylvania Museum in Philadelphia, is a rare example of an elaborate, panelled room of the 18th century.

CHAPTER EIGHT

Paneled Rooms

There is today a tremendous revival of the vogue for wood-paneled rooms. They were used extensively in England in the sixteenth, seventeenth and eighteenth centuries, those of the earlier date being of oak, while the later ones were frequently of deal, painted. Elizabethan and Jacobean rooms showed small square panels with a stone mantel or a stone facing, with panels or carving placed above it. Such rooms will be considered in a later chapter. In those of the late seventeenth and the eighteenth centuries showing the Georgian influence, the panels are much larger. Two very fine examples of English rooms have been brought from England by the Pennsylvania Museum, and rebuilt into the museum as complete rooms,

One (Plate 119) a room paneled in oak in the Georgian manner, which is an example of the best, is from Sutton Scarsdale, Derbyshire, England. To quote the Pennsylvania Museum Bulletin: "Sutton Scarsdale, one of the most monumental houses of England, was built in its present form by Nicholas, fourth Earl of Scarsdale, in the year 1724. Francis Smith of Warwick, gentleman architect, Nicholas Roynton of Nottingham, gentleman carver."

120. Fine proportions mark not only the cornice, the spacing of panels, but the well-placed columns which flank mantel and doorways in this oak-paneled room. Sutton Scarsdale Room, Pennsylvania Museum, Memorial Hall, Philadelphia.

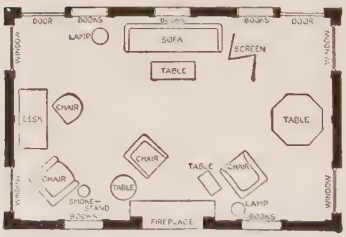
This room is built of the natural oak which time has made a mellow light brown. Its proportions are fine, the spacious panels relieved by the symmetrical use of pilasters, while the fireplace shows rather elaborate carvings in the manner of Grenling Gibbons. In the room in

121. A modern room of walnut showing well-proportioned panels, bookcase, and cornice.

the museum hang some of the great paintings of that era: Romney's "Lady Grantham," Reynolds's "Master Bunbury," and other fine portraits by Raeburn, Hoppner, and Harlow. A Queen Anne wing chair covered in red velvet, some William and Mary pieces and some Georgian pieces of walnut, several showing the use of gilt with walnut, are the types of furniture that would have been used and are rightly placed in such a room.

In atmosphere and in detail, it, as well as another oak room, also from Sutton Scarsdale and built at the same time (Plate 120), is typical of the early part of the great Georgian period. Later, oak was replaced by deal; and the wood was painted first in colors such as a gray-green, putty, cream, and later in white, which was introduced and made a vogue by the Adam brothers in London after 1765. These two brothers were great designers not only of cabinetwork but of the architectural background of the rooms in which their furniture was placed. They brought a refinement of the classic that was considered the height of eighteenth-century design.

A Paneled Room with Queen Anne Furniture



122. How the furniture is arranged in this paneled room.

The long wide panels which in the eighteenth century replaced the small square panels of the Elizabethan and Jacobean periods were in fine proportions, and in some instances, carving over the fireplace, doors, windows, and elaborate cornices, was used. The rooms in which such paneling was placed were spacious, with high ceilings.

A simplification of this charming style, with the lower ceiling of our modern houses, is illustrated in the walnut-paneled room furnished in the Queen Anne feeling (Plate 121). The interesting thing about this room is that it is made of veneered paneling, thirty-by-seventy-two-inch stock size, laid off with five-inch dressed stock boards, with a panel molding placed on the edges. The cornice is also made up of stock moldings. This makes it possible to build such a room at a moderate cost.

The plan is a simple one. The fireplace is in the center of one wall, two bookcases are set in on either side of it, and three bookcases on the wall opposite the fireplace, with two windows at each end of the room. To keep the soft gray-brown color of natural American walnut in-

123. Bookcases placed between wood panels form an attractive background for William and Mary and Queen Anne walnut furniture.

stead of the deeper brown with which we are familiar, the wood should be finished with a coat of clear shellac and then waxed. Or the walls may be touched up with a light stain to keep the color even, and waxed, without any shellac. This gives the lighter quality to the wood which is noticeable in the difference between the walls and the walnut furniture used in the room.

The Queen Anne furniture with which this room is furnished is of walnut, and it, as well as the William and Mary style which preceded it, is particularly charming in our American houses. A distinguishing feature is the cabriole leg, with what is known as the pad or club foot. This furniture, named for Queen Anne of England (1702-1714), like the William and Mary furniture (1689-1702), shows a strong Dutch influence and is a transition between the heavier Jacobean furniture of oak, and the lighter style that Chippendale shortly afterward introduced in mahogany. Easy chairs, small sofas, the ever-popular wing chair became prevalent in England at this time, many of the chairs covered in needlepoint, which was introduced by Queen Mary, the predecessor of Queen Anne.

124. Walnut table in the Queen Anne feeling, with cabriole legs, is here shown as a writing-desk.

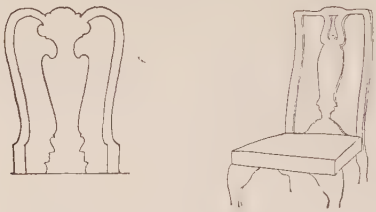
It is possible to use these two types of furniture together with great success. For instance, here by the fireplace (Plate 121) a William and Mary table, showing the graceful understrapping at the base, is placed by a Queen Anne armchair. On the opposite side of the hearth is a Queen Anne wing chair covered in a hand-blocked linen, which shows a crewel-work design of this period. Curtains of modern crewel-work, hung with a French heading, are placed at the windows, over scrim glass curtains of a deep cream. The crewel curtains are made of unbleached muslin, embroidered by hand in the simple manner and crude colors that were employed by the ladies of the court, who were the first to make them.

125. The crewel embroidery brought into fashion by the ladies of the court at the time of William and Mary was used for wall hangings. It now is being reproduced for curtains as suggested here.

The Arrangement of the Furniture

The plan of the room (Plate 122) shows the relation of the pieces of furniture to each other.

In a somewhat narrow room, where a large davenport is desired, it is better not to place it at right angles to the fireplace but against a wall space, where it will not seem so conspicuous. Therefore in this room it is placed opposite the fireplace (Plate 123). A small coffee table is put in front of it, and a standard lamp at one end gives a good light for reading, as the room is planned as a



126. Above left, fiddle-back chair; above right, spoon-back chair.
127. Left, Cup-turned leg, William and Mary period; right, cabriole leg, showing acanthus leaf, ball and claw foot, Queen Anne period.

modern living-room, with books in it, rather than as a library. Plate 125 shows the beauty of the proportions of the desk, and also the easy chair of red leather by the window near it, and the small William and Mary table with its turned legs and understrapping. At the opposite end of the room is an octagon-shaped William and Mary table, with a lamp, a book and a bowl of flowers. A table which could be used charmingly for a desk is illustrated in Plate 124. This is of walnut in the Queen Anne feeling and has two good drawers for papers. Especially

128. This dining-room is paneled in walnut, with painted flower panels let in at intervals. The William and Mary furniture is of walnut with the seat pads of gold to match the curtains.

129. The damask table-cloth, which is again in fashion, is shown here, with the table properly set for six people.

happy is the arrangement of a pair of lamps and an attractive desk set. When a more spacious desk is not required, this is a most useful piece.

The Accessories of the Room

Perhaps there is nothing more decorative in the room than the pair of old glass side lights illustrated at the head of the chapter, with candles in them placed on either side of the portrait above the mantel. In these the mirror is large enough to reflect light, while the iron candle-holders give an accent which is repeated in the wrought-iron andirons, fire-irons, and standard lamp.

There is much color and pattern in the room. To begin with, the many-colored bindings of the books always give warmth and charm to a room. The oriental rug in front of the fireplace is a pleasant spot of color, as well as the vivid greens and clear reds used in the wing chair. Again the strong color is repeated in the red leather chair, while the davenport is a red-rose that blends with the leather and the color in the curtains, though of a much lighter tone. It is upholstered to minimize it, rather than to emphasize it. This, by the way, is a wise thing to do with a piece of furniture as large as this davenport in a not overlarge room, unless it is especially wished to emphasize it. The cushions—round taffeta affairs—are of yellow. Silver candlesticks, a cigarette box, a glass bowl, parchment shades, books and flowers make up the other livable and colorful notes in the room.

A Paneled Dining-Room

There is a dignity and charm to a paneled dining-room that is seldom equaled by any other form of treat-

130. In a narrow room, the davenport may be placed on the wall opposite the fireplace and yet form a comfortable grouping.

131. Modern pine finished with an antique feeling, forms the background for this room. Overstuffed pieces are happily combined with those of walnut in the Queen Anne feeling. Gay-colored chintz draperies and slip-covers.

ment. A room paneled in the same manner as the living-room is illustrated in Plate 128. In this room, however, instead of bookcases, painted flower panels are set in the woodwork. The mantelpiece is the same, but in place of a portrait, a landscape painting is used, while on each side of it are silver sconces with a double bracket. The wood is kept in a soft gray-brown tone, finished only with shellac and wax, instead of a varnish or a stain, which would darken it. The floor of hardwood is carpeted with a taupe velure. Contrast of color rather than pattern is given the background by gold-colored damask curtains, the yellow being repeated in small shades used on the side lights.

132. The knee-hole desk is again coming into fashion.

The Dining-Room Group of Furniture

The furniture consists of the dining-room table, a sideboard and a china cabinet in the William and Mary style, showing a soft waxed finish, and correct hardware. The chairs are characteristic of Queen Anne, as they have the cabriole leg and no understrapping, but they may be used appropriately with the other pieces.

As this is a modern room, not adhering strictly to any

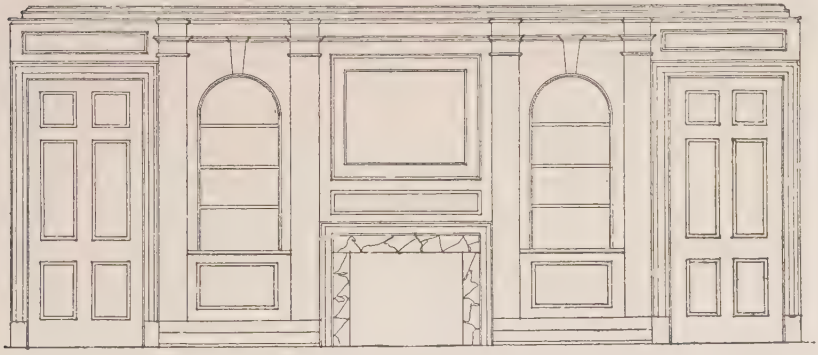
133. *The formal character of this birch paneling is relieved by chintz draperies and slip-covers.*

period, knife-boxes, which we think of in connection with Adam and the cabinetmakers of the eighteenth century, rather than in the earlier walnut period of the seventeenth century, are placed on the sideboard because they are attractive. The silver tea-service is an old English pattern, and is set on a tray in the center of the sideboard, with silver candlesticks on each side of it (Plate 129). Other than the bowl of flowers in the center of the table, which is an old silver ice-bucket, there are no ornaments, except a set of blue cloisonné on the stone mantel, this blue repeating the blue used in the mohair seat pads of the chairs.

In effect, the room is one of great dignity, of a gray-brown color, relieved by the colors of the flower panels—rose, blue, green, and yellow—which are repeated in the yellow of the curtains and lamp-shades and the blue of the chair-pads and ornaments.

A Pine-Paneled Room

There is at present a great vogue for the pine-paneled rooms. Many charming rooms of deal, a wood which

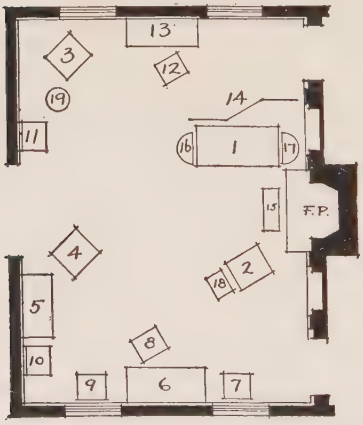


134. This paneling is made from stock-birch veneered panels nailed to the studding, with all nails countersunk and concealed behind moldings.

corresponds to our pine, have been brought from England. The majority of these rooms have been painted, and though it is sometimes possible to leave them in their original state, more often the paint must be removed. When it is done, the wood is found to be a soft mellow brownish tone that makes a delightful background. Modern pine rooms may be built on the old lines and many clever finishers are able to imitate the old color.

A most attractive and livable pine room is illustrated (Plate 131). It combines the qualities requisite in an American living-room—spaciousness, light, pleasing proportions, and colorfulness. This room is approximately eighteen feet by twenty-four feet, and nine feet high. Knotty white pine is used with the attractively spaced panels as suggested, and a somewhat formal though simple cornice. The chimney breast is without a mantel. On the opposite side of the room, in a corresponding position, is a similar spacing of panels with bookcases on each side (Plate 130).

A diagram shows the placing of the furniture. Between the windows, which are at one end of the room, is

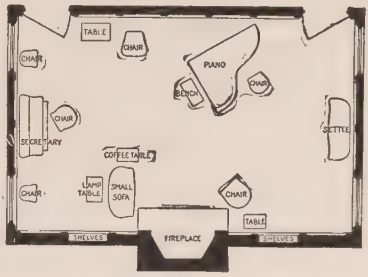


135. Diagram of living room. 1. Sofa. 2, 3, 4. Upholstered Chairs. 5. Cabinet. 6. Library Dining Table. 7-12. Small Chairs. 13. Desk. 14. Screen. 15. Small Rug. 16, 17, 18. End Tables. 19. Tip Table.

a Queen Anne knee-hole desk, while at the other end is a piano flanked on either side by comfortable chairs. This room, with its mellow brown tone of wood, is a delightful background for some semiglazed chintz curtains, with a yellow ground, patterned in greens, rose, and deep brown.

The rug is tobacco-brown in tone, darker than the walnut of which the furniture is made.

A large comfortable sofa is placed between the bookcases, across from the fireplace, with a small table in front of it. The fireplace grouping is somewhat varied from the stereotyped method by placing a semi-barrel upholstered chair between the window and the fireplace, and another one on the opposite side with a table between it and the fire. This chair is comfortably near the piano, and yet may be drawn up to the fire at need.



136. Placing furniture in a formal manner.

The wood pieces in the room are in the Queen Anne and the William and Mary feeling, the table being in the latter and the chairs and knee-hole desk in the former. Lamps, vases, an old sporting print, a few ornaments, and flowers enhance the livable character of the room.

Birch Makes Effective Paneling

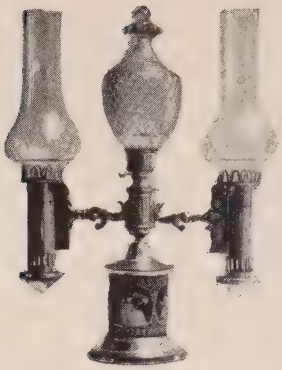
Birch veneer was used for the very attractive paneling illustrated in Plate 133. The formal quality of the eighteenth century is shown in the pilasters, the rounded

137. A paneled room painted a gray-green and furnished in the 18th-century Italian feeling. The chairs covered in blue damask are Venetian in feeling, as are the painted tables, crystal side lights, and candelabra used on the mantelpiece. The draperies are of mulberry, formally drawn back.

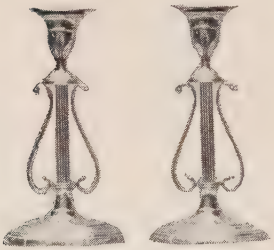
138. A painted desk which is a faithful reproduction of an 18th-century Venetian piece. The broken pediment has an interesting ornament showing an urn of fruit. The inkstand with its quill pen and candlesticks are in the Venetian feeling.

bookcases with the keystone above, and the black and white marble facing of the fire opening.

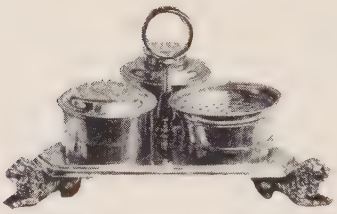
Where it is desired to keep a fairly light background, birch cannot be too highly recommended. Veneered panels can be bought in stock sizes, which show a very beautiful satiny grain. These when finished either with a very light stain, or merely with clear shellac and wax,



A lamp in the Adam feeling.



Silver candlesticks showing the lyre.



An old silver inkstand.

139.

Courtesy of the Metropolitan Museum of Art.

make a most satisfactory and somewhat formal background.

An outline drawing showing the detail of the paneling across one side of the room is given in Plate 134. The other three walls of the room may be paneled in the same architectural feeling, or be finished with wallpaper or paint, or a fabric covering in a deep cream, which is applied just as wallpaper is applied, and has a texture that is pleasant with the wood.

Furniture in the Room

This living-room suggests comfort in the placing of a sofa on one side of the fireplace, and an easy chair on the other, with a small table of a comfortable height by it.

End tables with twin lamps are at both ends of the davenport. A heavy brown satin forms the covering for this piece, relieved by welt-

ings of corn color. The pattern, which the plain wood walls of the room requires, is given by chintz hangings and chintz slip-covers used on one or two of the easy chairs.

The Color in the Room

The rug is of tobacco brown, harmonizing with the sofa and the furniture, while the flower panel, books, gray-blue Adam vases, and the yellow shades on silver side lights give harmonious coloring.

Another pleasant thing in the arrangement of this room, which is often a practical one in a country house, is the use of a decorative screen between the door of the room and the place used most often to sit in. Fascinating screens of wallpaper are to be found today; and for more formal rooms, there are those of leather in colors which will fit into almost any room.

China ornament for mantel.

Vase with cover.

Open-top vase. 140.

Courtesy of the Metropolitan Museum of Art.

A diagram (Plate 135) shows the placing of the furniture: there is an oblong table at one end of the room that could be used for a dining table, should it be desired to use this room as a living-room–dining-room.

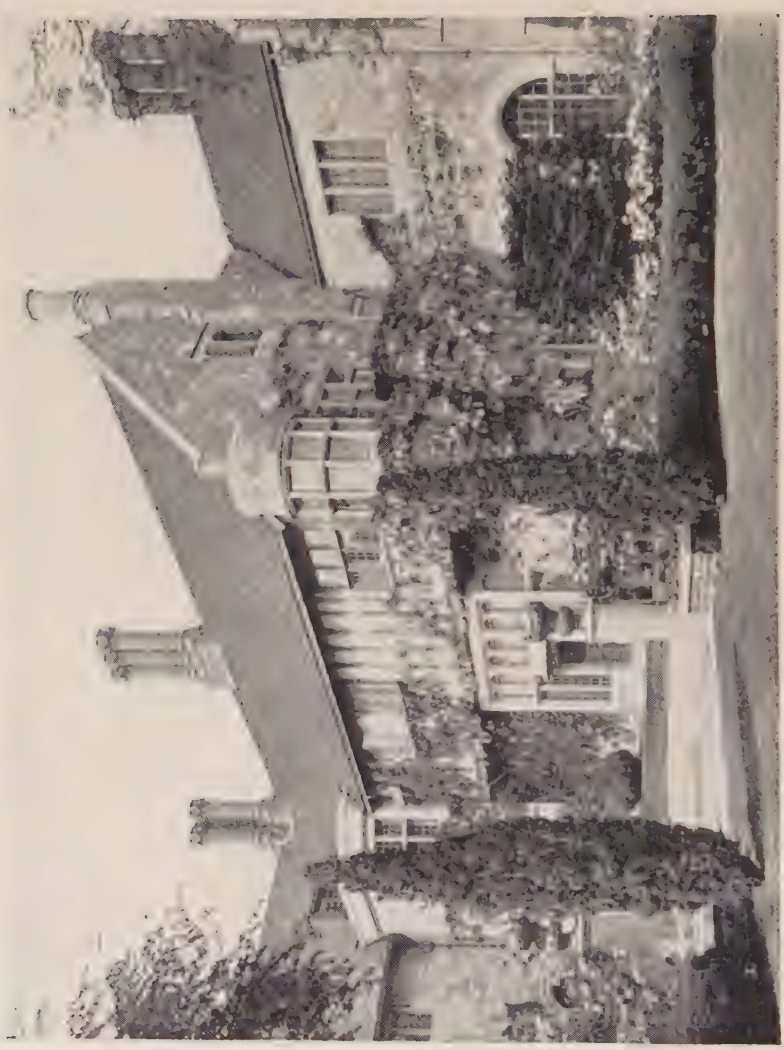
A Painted Paneled Room

The same architectural treatment of panels will look quite different when they are painted. A room suggestive of the drawing-room type, with a simple eighteenth-century wooden mantel, with the fire opening faced with black and white marble, and the woodwork painted a soft green, would lend itself to various forms of furnishing. Plate 137 shows a room given an eighteenth-century Italian feeling by the use of painted Venetian tables and chairs, which are upholstered in damask. Crystal side lights, crystal ornaments on the mantel, a plated gilt clock, recessed cabinets set in the paneling, painted a red-mulberry to match the silk curtains, make a colorful though formal room. The pieces in the room, other than those shown in the photograph, are a baby grand piano, with an ebony case, a painted settee, which is the Italian rendering of a Heppelwhite piece, and a lacquer secretary desk set between two windows at the end of the room (Plate 138).

This arrangement shows a nice balance of the large pieces of furniture, the piano toward one end of the room, the desk at another, with the fireplace grouping balancing the piano.

The color-scheme of the room is: walls painted pale green; rug, mulberry; glass curtains, pale green voile the color of the walls, under a mulberry taffeta; the up-

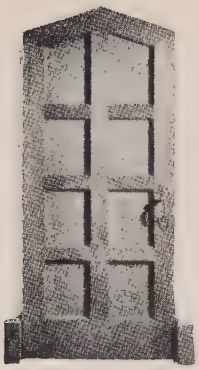
holstery is green and cream damask and some needle-point; the furniture is painted green and cream, the piano is ebony; the accessories are of crystal, gold, cream, and rose.



141. A broken roof-line, distinctive chimney, and groups of casement windows, mark the English house of Tudor feeling. Photograph from Mattie Edwards Hewitt.

CHAPTER NINE

Living-Rooms in the Early English Feeling



NEXT to the houses built in the Colonial or Georgian feeling, there are perhaps more of the Early English type than of any other in this country. It is a type which by tradition and appearance is especially suitable, not only for the large country house, but for the small one in brick, or brick and half timber. The interior style is an elastic one. Its main characteristics are paneled walls stained a dark oak tone, or plastered walls of a "hand-patted" type with the structural beams exposed, and used to form part of the architectural as well as the decorative scheme.

As always, to create successfully an atmosphere of a given type, that type must be studied and followed. For Early English rooms, the prototype is found in the house or cottage built during the reigns of Henry VIII (1509–1547) and Queen Elizabeth (1558–1603), and the Jacobean period (1603–1660).

A Room Paneled in the Elizabethan Feeling

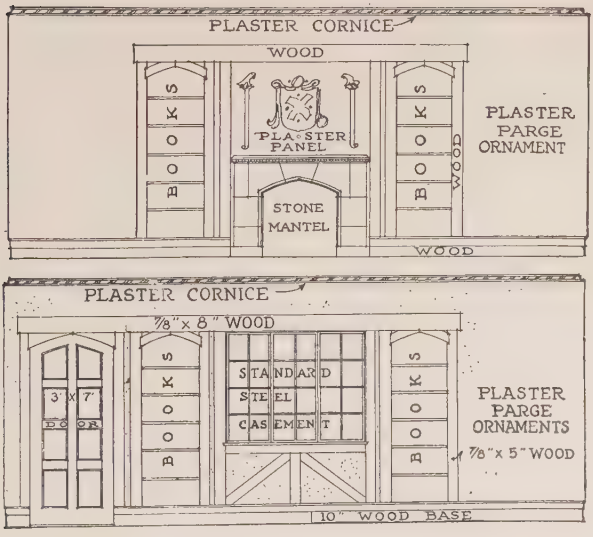
A room paneled in oak in the Elizabethan feeling is shown in Plate 142. Small panels were characteristic of this period. Although in the old rooms the ceilings were high, in building modern rooms it is possible to make

142. A room in the English Jacobean feeling, paneled in oak, with a 17th-century antique mantel and a stone facing. The oak refectory table is a genuine Elizabethan piece, while the velvet-covered chairs show the influence of a later period.

them nine to twelve feet. The room illustrated is of a somewhat unusual shape. Three sides of the room are paneled in the wood, and the fourth one is finished in hand-patted plaster, with a wooden cornice to complete it.

A distinctive characteristic of the room is the carved overmantel, which in this case is a genuine one with the stone facing in its original condition. The casement windows, which open in, are of leaded glass in delicate tones of blue, rose, and green, with the old motives—wood-cutters, huntsmen, a fox, a coat of arms—placed through the center. Although the old rooms did not usually show bookcases in just this form, in a modern room they may be put in as suggested here. Between them is an effective little cupboard, which makes a variation of the motive in the paneling, and with the wrought-iron hinges gives a most decorative note.

The side lights are electrified reproductions of old



143. An interesting combination of plaster with the structural beams exposed.

144. The structural beams are here used to form interesting design in the composition of the fireplace and bookcases.

brass sconces, while the andirons, wood-basket, and fire-tools are of black wrought iron, as is the standard lamp.

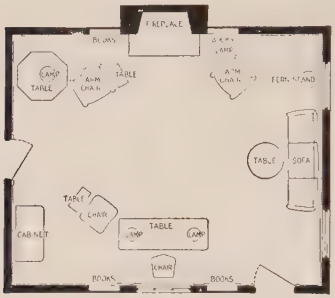
In such a background, the furniture that should be used in a living-room would be a splendid Elizabethan table like that shown, the court cupboard placed on the hand-patted plaster wall, and sturdy oak chairs covered in leather, as are some of these. In this room some chairs covered in old velvet, of a period later than the table and court cupboard are combined very happily with the Elizabethan oak. Such ornaments as lamps should be of Old English brass, repeating the tint of the sconces.

Although there was a great deal that was elaborate in carving during this time, there were also simple types. At this period the construction of a house was more apparent than today. The heavy beams that carry the weight of the second story, the lintels (the wood exposed above the windows), and any other woodwork, instead of being plastered over as in a nineteenth-century house, are exposed, and become a controlling part of the decorative background. This woodwork, whatever it is—doors, windows, surbase, paneling, beams, floor—is stained a dark oak.

In other words, the walls if not paneled are of rough plaster, light in color, and the woodwork stained—not painted.

The room illustrated shows this cruder construction used to give architectural beauty. It is of moderate size, seventeen feet by twenty-two feet by nine feet high. The bookcases, on each side of a stone fireplace (Plates 143 and 144) and on each side of a group of casement windows on the opposite wall (Plates 143 and 148), give a balanced and pleasant arrangement. Two other case-

ment windows are at one end of the room (Plate 147) and show the exposed lintel above them, which corresponds to the beam above the casement window and fireplace groups. The fourth wall space has a pointed doorway in the center (cut at head of chapter), which in its turn breaks the plain wall surface with the dark wood.



145. Arranging the furniture in an Early English Room.

The beams in the ceiling, which carry the weight of the second floor, are exposed in the same manner as these, and like them are stained the color of old oak, and waxed. The detailed elevations give some of the dimensions and show the simplicity of the construction. Any dealer in mill-work could supply such wood in oak or cypress. In the ceiling, seven-inch beams are set at intervals of four feet six inches. The doors have small panels and pointed tops to conform to the style of the room.

The walls themselves are finished with hand-patted plaster, that is, plaster which instead of being absolutely smooth has a little unevenness. This was the manner of finishing the walls in houses of the Jacobean period, and is most attractive. An ornamental plaster cornice is just below the heavy beam, and is a particularly happy finish. Plaster was a new material in the sixteenth century, and the craftsmen of the day found amusement in modeling all sorts of odd ornaments in the wet plaster, as they worked with it. These ornaments were called parget-work, and are used in this room in an attractive irregular way. These plaster parget ornaments are procurable from

146. Dark oak and plaster form the right background for heavy Elizabethan tables, wooden chairs, and combine happily with our modern overstuffed pieces.

any dealer in ornamental plaster work, as is also the cornice, which comes by the running foot.

Especially ornamental is the mantel arrangement—a stone mantel is set in plaster between the exposed beams that form the bookcases. Over the mantel a more elaborate motive—a ship with sails set—is centered. A coat of arms or any other symbol could be used equally well (Plate 146).

There is a type of hand-patted plaster which comes in sheets, about five feet square. These may be applied over rough or smooth walls, or even wallboard. While the plaster is still wet, the edges are "pointed." One coat of glue size is applied to the walls when they are thoroughly dry. To get a soft antique color, it is well to use a little umber in the size, as it gives somewhat the quality of old parchment, which blends well with the dark oak of the wood. More elaborate methods I have found to give not so good results.

This gives a plaster background of parchment-color, with woodwork stained a dark brown and waxed. The floor may be of tile or stone, in either terra cotta or a stone-color that harmonizes with the walls. There are various products to be found today, other than stone, which will give much the same effect if economy is to be considered.

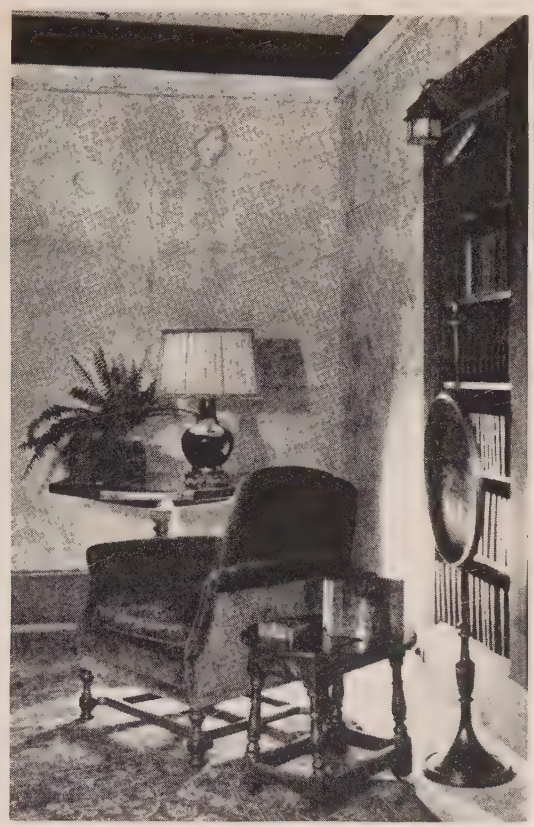
The Furnishing of the Room

Naturally, for a room that has as distinct a period feeling as this background, it is necessary to select furniture in keeping with it. The Elizabethan and Jacobean oak pieces are suitable, and may be combined with a few overstuffed pieces to give comfort and modern livable-

147. The exposed lintel above the casement window, which opens out, was left exposed with the hand-blocked linen curtains hung below it. Although they came to the floor, they could correctly be made to reach just below the sill.

ness. The arrangement is shown in the diagram (Plate 145). One of the most important pieces in the room is a reproduction of an Elizabethan table (Plate 148), which is placed in front of the group of casement windows across the room from the fireplace. An octagon-shaped

148. Another view of this room, showing the Elizabethan refectory table, placed before a group of windows.



149. An overstuffed chair is comfortably placed between an Elizabethan table, with octagon top, and a small oak stool with sturdy understrapping.

pedestal table in the Elizabethan feeling, showing a single pedestal, is in one corner of the room (Plate 149), with a chair beside it and a small oak stool, forming the third piece in the group.

These pieces are, of course, made of oak and are good reproductions of this type, put together with wooden pegs. They are stained the dark color of old pieces, and have a waxed finish. The occasional tables are of oak, one a three-legged table, known as the cricket table, another a small gate-leg, and still another a little stool, which is so pleasant for holding an ash-tray or a book.

150. An alabaster lamp with silk shade, a treasure box, and an old globe are attractive accessories.

Three important overstuffed pieces are a sofa and chair with oak understrapping, in sympathy with this period, upholstered in a *strié* velvet, and a second overstuffed chair with a loose down cushion, in a slip-cover of a hand-blocked linen in a Jacobean design that matches the curtains. Instead of putting the sofa at right angles to the fireplace, a nice place for it is between the two windows at one end of the room, with a table in front of it. An easy chair is set on each side of the fireplace. The one

with the linen slip-cover has a black iron standard lamp by its side. This arrangement gives it a convenient reading light and puts it near not only the fire, but the bookcase. The pedestal table, on which there is a lamp of a Chinese porcelain of *sang de bœuf* affords a second reading light.

The Color in the Room

The color-scheme of a room of this type is very different from those that have been considered in previous chapters. For the floor, an oriental rug is used, having soft colors in which there is a good deal of blue, some rose, and the browns that harmonize with the dark oak of the furniture and the background. The davenport and chair repeat the somber brown in their covering, but are relieved by the pillows of the Jacobean linen. These carry a bit of pattern to the plain surface of the sofa and the chairs, just as the curtains bring pattern to otherwise plain walls. The windows are of the casement variety and require no glass curtains or shades. The overdraperies are on cords, and arranged to draw at night. This is always a good way to hang curtains, as there is nothing so pleasant, or so decorative, as drawn curtains at night.

The Accessories of the Room

Pewter, old brass, and a leather desk set should be used in this room. Heavy Old English brass candlesticks are wired and placed on the long table. The shades are of silk to match the walls, and are as inconspicuous as possible. The fine porcelain lamp is a decorative bit of color, and though not strictly in the period, is pleasing in the room. This shade, like the other, is simple. Another type

of lamp that could be used in this room is the one of alabaster (Plate 150). This, of course, is more Italian in feeling, but it will fit in happily. A globe, and leather boxes, are other accessories which may find a place.

151. An Elizabethan oak table with an octagon top shows the sturdy construction of the period.

During the Renaissance, both in England and in Italy, wrought iron played a conspicuous part in the necessities such as door-latches, strap hinges, etc. In this room, an iron thumb-latch is used for the door in place of the usual knob, the andirons, the standard lamp, and a fern stand are also of black iron. Unusual as well as attractive are the lanterns that hang over the tops of the bookcases and take the place of the usual side lights.

The feeling of the room in color is one of soft parchment, deep browns, and blue, with here and there a splash of the red to be found in the old crewel embroideries that are the inspiration for the curtains. A portrait or two can rightly be hung in such a room. Here, one in a heavy gilt frame is placed over the davenport, and another could be put over the mantel.

A Fireside Corner

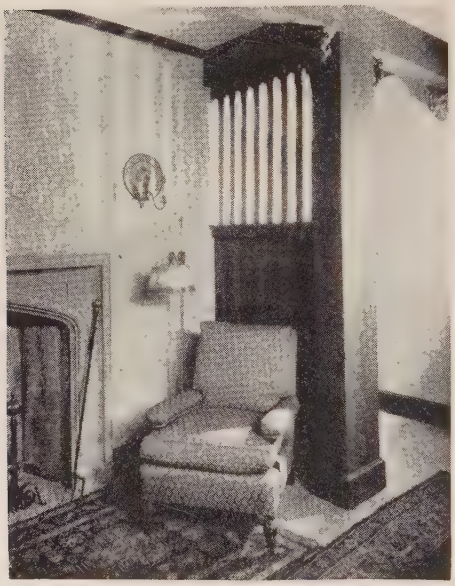
A room in which a fireside corner is made the point of interest appeals to a great many people. A diagram of such a room is given in Plate 152. A short partition acts both as a screen from the front door and as a decorative

152. This fireplace has a stone facing set into a plaster wall; the side lights of dull brass are wired; the oak woodwork of the room is stained and waxed to give an antique finish.

feature in forming the fireside group (Plate 153). In a house that has a living-hall, some such arrangement as this is particularly nice.

In this instance, the walls, instead of being of hand-patted plaster as in the room just described, are finished in a rough-plaster effect. Various products on the market give a rough finish to walls which is characteristic of this period. The fire opening is without a mantel, and has a stone facing set into the wall, square at its upper edge, and pointed at the opening, in the feeling of the Jacobean period. A coat of arms in plaster is placed above it, while two sconces of dull brass, wired for electricity, form the

needed decoration on either side. The andirons that hold the logs are of iron, with brass tops, as are the fire-irons. It is just as important to put the right kind of fireplace and side lights into a room to gain a given atmosphere as it is to choose the right furniture.

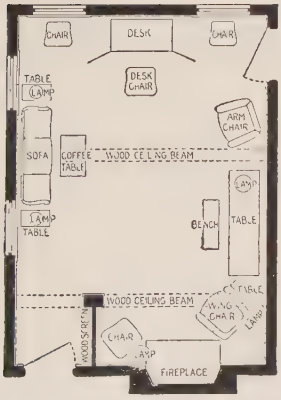


153. Many English rooms and houses show a wooden "screen" used in this way as a partial partition.

The woodwork in this room is stained a dark oak and waxed. The short partition or screen of the dark wood at one side of the fireplace, besides being a pretty architectural detail, in reality screens the room from a door which, in this house, is a front door. The other woodwork consists of two heavy ceiling beams finished with carved beam ends, a molding around the top of the wall, and a baseboard. A nondescript room could be transformed in this way at small expense if it is desired. The addition of the beams would be the only structural change, for the average doors, windows, moldings and baseboard that are already in a room could be stained a dark oak to give the early English feeling. This dark woodwork forms a contrast to the buff-color of the rough walls. This arrangement of background at once will give the early English character to an otherwise average background.

154. A sturdy oak chair, covered in leather, with brass-headed nails may be used rightly with overstuffed pieces in an English room.

Furniture of the Jacobean Sort



A good deal of leeway may be used in the choice of furniture. Any English pieces of oak or walnut prior to the Georgian era would be suitable and when of different periods lend variety.

Oak furniture of the Jacobean period, with a wing chair in the Queen Anne feeling and a modern

155. The diagram shows the wooden screen which acts as a protection from drafts from the front door, which is to the right of it.

overstuffed davenport, is used in the room, arranged as in the diagram (Plate 155). Instead of the heavy pedestal tables of the Elizabethan era, a long table with a stretcher base, and four lighter legs, is a modern piece, Jacobean in

156. In a room with plain plastered walls, patterned draperies are a pleasant break. In this instance, the davenport is covered in the same material.

157. Sturdy English oak has been used to furnish this room. The walls are of rough plaster, with the woodwork stained and waxed like antique oak.

feeling. A Jacobean chest has been the inspiration for the desk shown between the windows (Plate 157). This of course is also a modern adaptation, and a very sensible one as it makes a practical piece for modern living.

The chairs show the same turnings and are Jacobean, covered in leather, and finished with brass nails. One of the long oblong stools or benches of the period is placed in front of the table, and is a miniature table in design. End tables, with twisted turnings and stretcher base, of

158. Andirons of wrought iron are in keeping with the sturdy character of early English rooms.

about the same period as the other pieces, are used at either end of the davenport to hold lamps (Plates 154 and 156). Though modern lamps are used, pewter or brass candlesticks wired would be a wiser choice.

The hangings are of an inexpensive figured cretonne to bring a little pattern into the room and form a contrast to the plain walls. A plain taupe rug in chenille or an oriental as here shown, would make a good floor covering, with possibly a small oriental in front of the fireplace. Again in this room, as in the one just previously

described, metal book-ends and the sturdier sort of orna ments should be used rather than modern ones.

A Stone Fireplace

For a living-room, hall, or dining-room, a stone fireplace of the character of that shown in Plate 159 is attractive and appropriate in a room furnished in the William and Mary or the Queen Anne period—the periods following the Elizabethan and Jacobean justmentioned. This mantel grouping is extremely simple but good. A dark flower panel in a frame of red and gold is placed above the mantel and makes a good contrast to the buff walls and stone fireplace. A pair of Chinese vases, also rich in color, are placed at the ends of the mantel, while the andirons, fire-irons, and coal scuttle are of dull brass, which contributes to the harmony.

159. Stone mantels, which were characteristic of the William and Mary and Queen Anne periods, lend dignity and charm to rooms with plain plastered walls, and dark woodwork.

Giving an English Feeling to a Nondescript Room

Many a small house or an apartment shows the double glass doors, plain plastered walls, and simple fire opening

160. A somewhat nondescript room is given a very definite English character by the oak furniture and interesting mantelshelf.

illustrated in Plates 160 and 161. In this rather nondescript room, it is possible to give the English feeling by the color of the walls, the treatment of the fireplace, and the furniture put in it. A fireplace with a stone facing around it and a mantel-shelf placed above it, supported by carved brackets, would find its place in this room. Here the woodwork is painted the shade of the rough buff-colored walls, although it would have been better had it been stained a walnut tone. The floors are of wood instead of stone or tile, and yet an English feeling is given by the straight Jacobean chair, with the back and seat covered in old blue, the sturdy little table, with its stretcher base, a cabinet showing linen-fold paneling, and the Queen Anne upholstered chair.

Small orientals or scatter rugs are used where they look well instead of a full-sized rug.

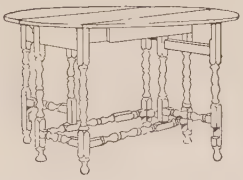
The glass doors are curtained with China silk as near the color of the walls as possible. The glass doors, or French doors as they are sometimes called, are used to give light from this room to the hall into which they open (Plate 161). A chest and a Jacobean table are other pieces which could be used in a room such as this, as well as the English armchair with carved wooden back and a wooden seat, which can be made comfortable if a seat pad is used.

Types of these pieces are shown in Plate 162. This furniture is of the seventeenth century, the chair being the earliest, the chest the type dating around 1650, and especially nice today for a wood-box. The gate-leg table, which has been very much used of recent years, is to be

161. French doors which open into an unlighted hall should be curtained with a sheer voile, and kept open as much as possible.

English chair, 1600.

English chest, 1650.

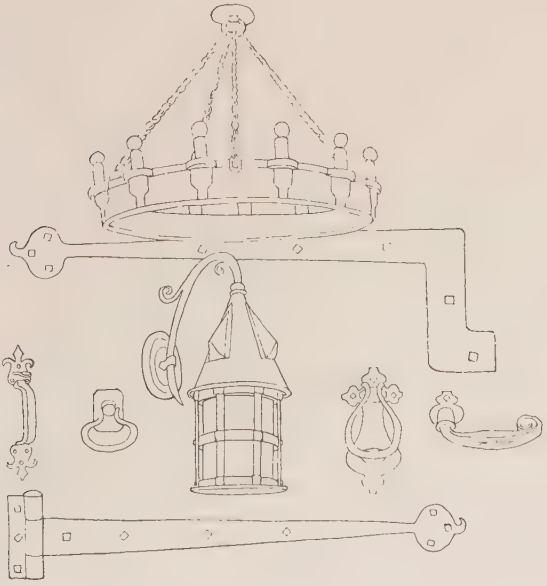


English table, 1700.

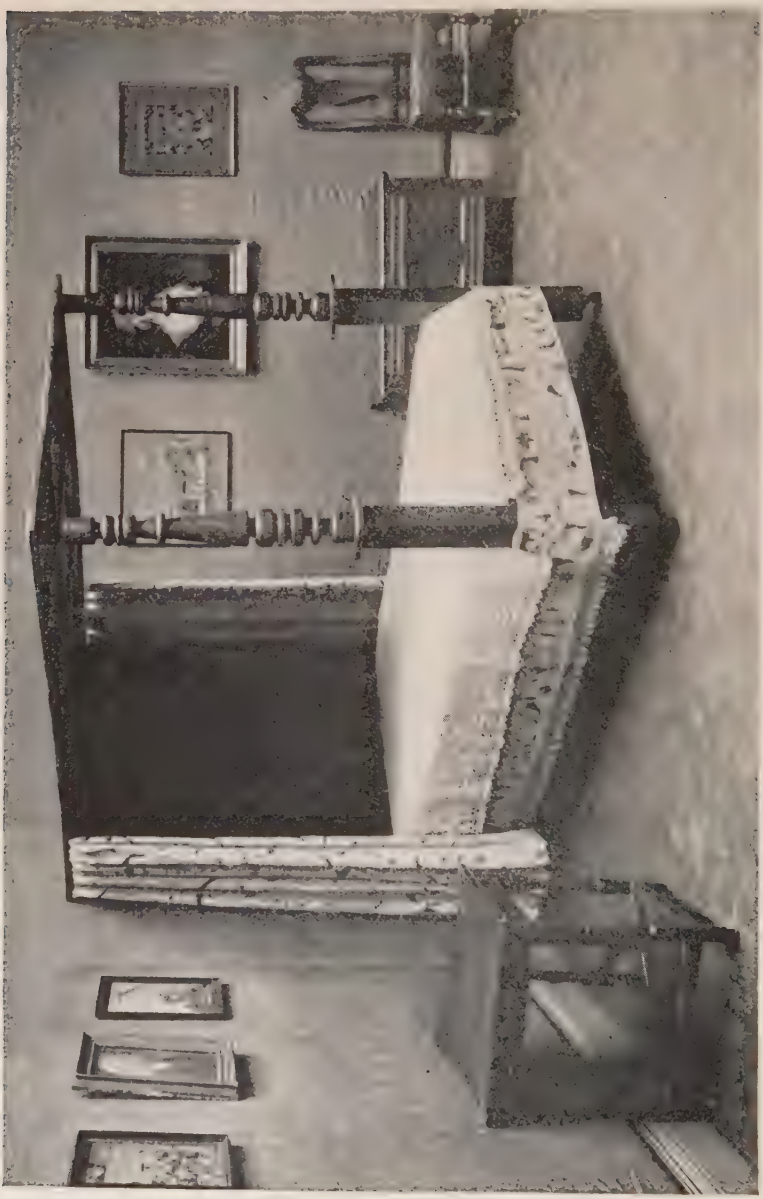
162. Courtesy of the Metropolitan Museum of Art.

found well copied. The one illustrated dates around 1700. The chair and chest were made of oak only; the earlier models of the gate-leg tables were also of oak, but by 1700 walnut was replacing oak, and old gate-leg tables are to be found in walnut as well as in oak. Those of oak are of course earlier in date and sturdier in construction.

A group of the wrought-iron hardware, typical of the seventeenth century, is illustrated in Plate 163.



163. Wrought iron was used for hinges, lanterns, latches, and lighting fixtures.



164. Oak Jacobean bed of the 16th century showing paneled top and sturdy construction. Courtesy of William Greene Roelker Esq.

CHAPTER TEN

Bedrooms for Houses in the Early English or Jacobean Feeling

The outstanding characteristics of a bedroom finished in the Early English style are quite different from those, also English in feeling, but of the eighteenth century. Early English furniture is really going back to the solid woods—oak and walnut—in styles prior to the Queen Anne period.

Of course, great latitude may be used in making a modern bedroom in this feeling. The atmosphere to be achieved is one of rather sturdy furniture, a paneled or a plain-colored background, with possibly the surbase, doors, windows and their frames stained a dark color, rather than painted white or to match the walls as in the eighteenth-century houses. In the original room of this period, the background would either have been paneled in oak, or have been of plaster, whitewashed, with the dark oak structural beams exposed. The ceilings were high, sometimes having the height of a gabled roof.

The English furniture of the Jacobean period, adapted perhaps to our modern needs, is the type to choose. The most important piece of furniture in the early bedrooms was the bed itself. In the Jacobean rooms, fine four-poster oak beds, with elaborately carved posts supporting a solid wooden top, were used. In these early

165. A reproduction of a good oak type is this chest of drawers used here for a bureau.

rooms, a chest of drawers, wooden side chairs with cane seats, and the bed were the furniture, while groups of casement windows were the most decorative thing in the simple background.

166. Bun foot.

A rare and very fine example of an oak bed is that shown in the illustration at the beginning of this chapter. With it are the flat-topped oak chests, and a most unusual

168. Oak in a sturdy design is used for these beds, with coverlets of a color which is a good contrast to the patterned chintz.

167. In the arrangement of this room twin beds are placed to avoid facing the windows.

solid-oak gate-leg table—as well as a good Queen Anne chair, which is later in date. The bed of solid oak has a paneled top supported on four sturdy turned posts, which though heavy are not without grace and good proportions. Some very simple carving relieves the posts and forms an ornament for the solid headboard, which un-

169. The William and Mary highboy, or an English chest on stand, dating around 1675–1700. Courtesy of the Metropolitan Museum of Art.

fortunately the illustration does not show. The headboard is paneled.

In color, time of course has darkened this oak to a deep, almost black brown. The Jacobean hand-blocked linen, old crewel embroidery or crimson damask is the proper material for curtains, which should be hung as shown here. A plain or gathered valance may be used around the footboard. Old linen or damask may form the bedspread.

170. The oak-paneled bed, the sturdy night table, are happily relieved by hand-blocked linen for slip-cover and curtains.

In recreating this atmosphere, plain walls with dark woodwork, the casement windows, the chest of drawers, possibly a highboy, the small tables, all made of oak, or of a solid wood stained and finished to simulate it, should be used. The four-poster oak beds of this period are very difficult to find, for few genuine antiques are to be had, and it is not a style that is being reproduced to any extent. Therefore in modern rooms the single bed, or a pair of beds such as those illustrated in Plate 168, could be used.

A plan of arrangement is suggested in Plate 167. A chest of drawers in oak, or solid walnut (and today

sometimes reproduced in chestnut, stained), is the proper bureau. Plate 165 shows a modern reproduction, with the heavy moldings and bun foot characteristic of these pieces.

As mirrors were not usual in the Jacobean period, liberties must necessarily be taken in making a modern room. It is well, however, to choose one of straight lines, with a somewhat solid frame as suggested in the illustration. A useful as well as a very attractive piece is a highboy of the William and Mary type, with its cup turnings, shown in Plate 169.

The rug in such a room may be an oriental, while the ideal hanging would be a crewel embroidery, or a hand-blocked linen in the Jacobean feeling. Such a linen was used for the draperies and the slip-cover on the chair in Plate 170, which shows a corner of a room with a single oak bed, a small night table, with the sturdy understrappings of this period. The bedspread should be severely simple, and in this case, as in the room showing two beds, it was of a tapestry-like fabric, of the raspberry-red that predominates in the material used for the draperies.

Rooms of this sort, furnished in solid dark wood, are especially liked by men and would be particularly nice for a bachelor's house or apartment. Instead of glass or pottery lamps and parchment shades, the metal two-branch candlesticks, with a tin shade (Plate 170) are appropriate, as is the burnished-steel standard lamp placed by the overstuffed chair near the window.

The effect to be striven for in such rooms is one of sturdy simplicity. If a table is required, one of the small gate-leg type should be selected. Side lights should be in keeping, and may be double-branch circular sconces, oxi-

dized or of brass, in keeping with the other furniture. Pictures, if any, should be painted canvases, preferably portraits framed in dark wood with a molding of color or dull gold to relieve it. Old prints or possibly maps with definite color, also in wooden frames, are an alternative and will add much of interest. In a large room an old damask bedspread could be used most effectively back of the bed as a wall hanging.

171. Stucco and a flat roof line, are characteristic of the exterior of Italian Spanish houses. Photograph from Mattie Edwards Hewitt.

CHAPTER XI

Living-Rooms in the Italian and Spanish Feeling

The atmosphere of Italian and Spanish houses is very distinctive, restful, and austere. A point they share in common is that they are built to suit a comparatively warm climate. They are usually an oblong or a square structure of stone, with a flat roof-line of tile and thick walls. The square type is built around a court or patio.

The rooms are spacious, with high ceilings and plain wall-surfaces, relieved by frescoed or carved ceilings. On these plain walls the Italians hang brocades and tapestries, or paint elaborate mural decoration, according to the type of palazzo or villa. The floors are of stone or tile or brick.

Today in America very interesting houses in the Spanish and Italian feeling are being built, more especially along our western seaboard, and in Florida. No attempt will be made here in this brief chapter to go into Italian or Spanish periods; may I rather suggest characteristic backgrounds and furniture used during the sixteenth and fifteenth centuries when the Italians were the leaders of art in the world. In the eighteenth century, Italians were following, but in their own manner, the styles of the English and French cabinetmakers.

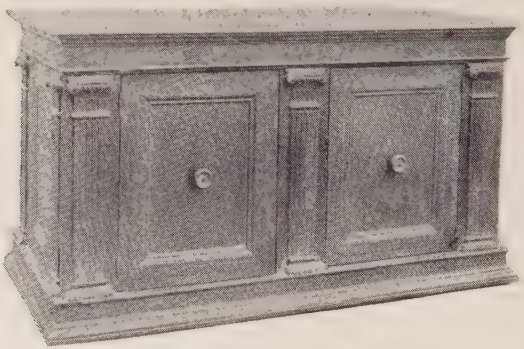
Much of the interest of Italian interiors in America today is in the early periods.

The high Renaissance was the great period, and

broadly speaking comprised the closing years of the fourteenth century, the whole of the fifteenth, and the opening years of the sixteenth century. Both the background and the furniture during the sixteenth century was at its best; and it is well to study the era, before furnishing in the Italian manner. Walnut and Italian pine were the woods most generally used; tapestries, silk brocades, and velvets, the fabrics. Leather was used for covering chairs, sometimes studded with nails, sometimes having a silk or cotton fringe as an edging, and sometimes beautifully tooled. Fringes of various sorts were used on the damask covering of beds and on hangings.

Let me urge that decoration in the Italian feeling be used only where the house and the background are suitable. Unfortunately Italian furniture is too often placed in an inadequate background. To build and furnish in this type properly, the original Italian houses should be studied.

Briefly, the walls are of rough plaster in a stone-color;



172. These Italian cupboards are attractive for halls or dining-rooms, and are being reproduced in old walnut. Courtesy of the Metropolitan Museum of Art.

173. The wrought-iron grille set in an arch is characteristic of Italian interiors. The walls are rough and the woodwork, if any, dark.

the ceilings are usually elaborate, carved and painted, and varying in height—in the palazzo high, and in some of the villas quite low. The solid carved wooden doors are set into the stone as well as into carved wooden door-frames.

A glimpse of a living-room is shown in Plate 173. This shows the rough stone wall, tinted a parchment color, with a very simple but characteristic iron grille in the arched opening to an adjoining room.

The furniture used in such a room would be: the small cabinet (sixteenth century) of walnut, rather heavily carved, which the picture shows; an Italian sacristy or cupboard of the type shown in Plate 172 (a fine example of the late fifteenth and early sixteenth centuries in the

174. In the furnishing of this hall in the Italian feeling restraint is used to obtain dignity and restfulness. The furniture is 16th century in type and iron-work plays an important rôle.

175. Sixteenth century high-back armchairs and low armchairs covered in leather and studded with nails are part of a fireside grouping.

Metropolitan Museum); straight armchairs covered in leather or velvet, with frames of walnut, the uprights above the back terminating in carved finials, which are frequently gilded; intricately carved oblong chests of walnut, or of walnut, gilded; oblong tables showing the characteristics of the upright chest.

A modern hall, built in the fourteenth-century manner and furnished in the manner of the sixteenth and seventeenth centuries with Italian furniture, is shown in Plate 174. The walls are of rough plaster thirteen feet high to the eaves and twenty-two at the peak, the floor of stone, and the ceiling of wood. In such a background, an elaborately carved flat ceiling would be appropriate, although in this room it is of a simple character, with heavy structural beams exposed. This hall is entered at the side

from a double door of carved pine-wood, showing metal studdings, and heavy ring knockers on the outside, and plain panels on the inside. It is just discernible at the extreme right of Plate 175.

This hall is long, seventy-six feet, but the same characteristics could be used in a smaller space. In the center of the hall is a fireplace, which in this case merely had a huge beam across its opening, instead of a stone mantel or facing. The Italians of this era would have used a carved-stone, possibly a hooded, mantel. At one end of

176. Italian walnut chair, Florentine influence, 16th century.

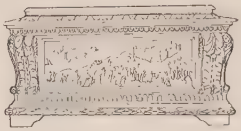
177. An Italian walnut armchair of the early 17th century, usually spoken of as a Dante chair.

Courtesy of the Metropolitan Museum of Art.

the hall is a stone stairway leading to another level, on which is the living-room. At the other end is an archway, with a double iron grille leading into an anteroom, which in turn leads into the dining-room.

With the exception of a modern davenport, the furniture is Italian. The fireside grouping (Plates 174 and 175), shows this davenport at right angles to the fireplace. Back of it is a sixteenth-century walnut table; on it are

178. Italian chest, 1550.



179. Italian gilded marriage chest, 1500.

Courtesy of the Metropolitan Museum of Art.

placed a pair of rusty iron three-branch candlesticks in which large candles are burned. A small walnut table, with a stretcher base, is placed at one end of it, with an armchair of the simple sixteenth-century type on the other side of it. This chair is of Italian walnut, covered with leather and studded with nails. Opposite this group (Plate 175) is a small table, with a high-back armchair on one side of it, and a smaller chair on the other, placed in the severely straight line which harmonizes with the type of furniture, and is characteristic of the Italian houses.

Plain wall-spaces are hung with large damask pieces, which could be replaced most happily with fine tapestries. The one over the fire opening is a sixteenth-century piece in a clear yellow. Two companion-pieces in red damask—old Italian bedspreads—are placed one over a refectory table, fourteen feet long, and one the other side of the davenport, forming a background for a sixteenth-century cabinet. This cabinet is of walnut, with the doors showing iron grille-work.

A very interesting feature of this hall is the fine iron-work. In place of side lights, old Spanish lanterns are hung on swinging iron brackets on either side of the fireplace, and between the arches of five great doors which lead to a terrace. Torchères replace these lanterns directly opposite the fireplace. The outline of one may be seen, as well as the graceful shape of a pair of iron gates, in Plate 174.

180. Wrought-iron branch candlestick, showing the delicacy of workmanship of this Italian period.

Italian gilded wooden candlesticks on the long refectory table, an old tooled-leather desk set on the writing table, one or two Dante chairs, as well as some tables of interesting shapes, are other pieces. The color which is most important, is given by the yellow wax candles and the repetition of the yellow used over the fireplace, in yellow velvet in some high-backed chairs used between the big arched windows on the wall opposite the fireplace.

It is necessary, however, to exercise great restraint in creating such an interior, using rugs sparingly, and erring on the side of too little rather than too much furniture.

The lighting should not be overbrilliant; and though electric bulbs are used in the lanterns, many wax candles give a beautiful as well as sufficient illumination and add greatly to the medieval atmosphere.

181. A Spanish table with an iron stretcher placed against a colorful wall-hanging.

Spanish Interiors

Spanish interiors are quite different from those with the Italian feeling. Brighter, clearer colors are used. The walls are white or pink or blue, with hangings of velvet and silk in bold designs; and tiles are ever and always in evidence. The illustrations here are merely suggestive of type. Spanish interiors, like those of the Italians, have

182. A niche set into the wall is characteristic of Spanish interiors.

plain plastered wall-surfaces, tiled floors as a rule, frequently with a tiled surbase, and again elaborate ceilings, which, instead of being richly carved in dark woods, are frequently brightly colored. Iron appears quite as much, if not more, since it not only is used by itself for candlesticks, but forms the stretchers of tables and the highly ornamental wrought-iron hinges and escutcheons.

It was during the early part of the fifteenth century, that Spanish power was at its height. Prior to the Renaissance, which this era began, Spain had been dominated by

Mohammedan Moors. They left an indelible mark upon the country, found not only in the tile-work that is so prevalent, but in the scrolls, turnings, and inlays used in the furniture, which distinguishes it from anything else in Europe. Leather, with its tooled design, frequently shows the Moorish influence, and like other Spanish orna-

183. Decorative branch candlesticks may be used on table or mantel.

184. A small figure, often religious in character, is frequently placed on the top shelf of a niche.

ments is rich and elaborate. Distinctly characteristic is the use of nailheads, and inlay of silver, brass, and bone.

It is important to realize that the Spanish interiors have a simple background, which displays to great advantage elaborately carved and highly colored furniture. Nor did they have much furniture. It was used sparingly, and a feeling of austerity was usual. The great mistake being made today in trying to create a Spanish feeling is the overcrowding, the confusion of motives, the placing of design against design, instead of letting the background act as a proper relief for a few well-chosen pieces.

185. The simplicity of these lines makes it appropriate for an Italian or Spanish room.

A table such as that shown in Plate 181 is fairly typical. It is permissible to use a wall-hanging in a bold green-and-gold design against it, but ornaments placed on the table should be few. Another group shows a table of the late baroque, which has not only metal but some gilding in the carving of the base. Instead of the stretcher that is placed from the base of one leg of the table to the base of the other in the Italian pieces, the Spanish use an underbracing of metal in a curved line, as suggested in these tables (Plates 181 and 182). In the latter group (Plate 182) a walnut table is placed against a wall finished with a rough stone texture. Above it is a niche typically Spanish in its outline,

186. The plank door set into a rough plaster wall is characteristic of Spanish and Italian interiors. The screen is of leather and the chair of walnut upholstered in velvet.

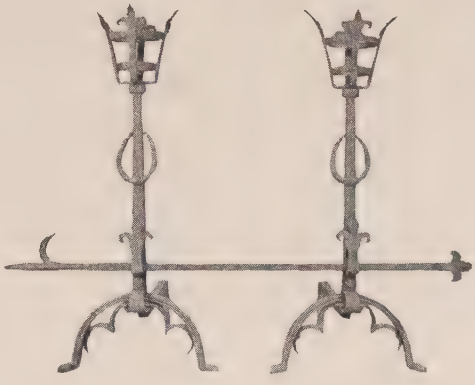
made to hold a few books and the figure of a Madonna (Plate 184). This recess shows the Moorish influence in its design. The shelves are painted a curious shade of yellow-red, which makes a striking and extremely decorative contrast to the sand-color of the walls and the yellow of the damask curtains on either side of the niche. These are hung on iron rods, showing a spearhead as the terminal. An old Spanish writing-box is flanked by two wrought-iron branch candlesticks (Plate 183). As is usual in this beautiful old wrought iron, the design has been enhanced by the use of gilt and color, which time has dimmed and made more beautiful—a trick modern reproductions are imitating—which when well done can be recommended.

187. A hooded corner fireplace with a rounded hearth can be used effectively in small rooms.

In endeavoring to recapture the elusive spirit of rooms of other centuries, there is nothing so helpful as good antique furniture when it can be found. If not, reproductions in faithful designs, if rightly grouped, will go far.

A leather screen in an old green-gold and crimson design, and a Spanish chair with its dark carved frame-

work and crimson velvet upholstery, used together, as in Plate 186, against a plain wall, will prove a happy combination. The small stool to hold a book, and the black iron lamp with a plain shade, will complete it happily. In such a room, a plank door with large wrought-iron hinges, and an elaborate escutcheon (Plate 186) would add greatly to the atmosphere. Notice that it is set into the stone of the wall without a door-frame, and so adds the note of characteristic severity.



188. Wrought-iron andirons, with a spear-head as a motive of decoration.

The hooded fireplace, which is medieval rather than Italian or Spanish, though most generally used in the two southern countries, may be very decorative. One of the simplest possible types is seen in Plate 187. This also shows a heavy wooden cornice which supports the walnut beams of the ceiling. In place of the brass andirons, which are suitable for the Colonial, Georgian and Early English interiors, we find heavy wrought-iron fire-dogs in fascinating designs. A typical pair is illustrated, as well as an iron log-holder, of which just a glimpse is shown in the picture. A poker and a two-pronged fork are also necessary fire-tools, which look well either side of the fireplace.

189. A terrace should be arranged with the same thought for comfort as a living-room. Here the willow furniture is protected by the awning, whereas the iron furniture may be exposed to sun or shower.

CHAPTER TWELVE

Sunrooms, Breakfast Rooms and Terraces

Happily for us today, there are few houses, whether large or small, that do not have comfortable porches, terraces, or sunrooms which may form outdoor living-rooms when the warm months arrive. And happily, too, we are learning to make the outdoor living-room in the summer, and the indoor sunroom in the winter, an attractive place which is comfortable as well as colorful.

Modern Sunrooms

A sunroom is sometimes merely an enclosed porch, especially in a small house; or it may be a well-proportioned room, with great architectural beauty, designed as a part of the house. Each type, of course, demands its own furnishing, but they have certain characteristics in common. One of them is the use of gay color, and the other is the willow, stick-reed, and metal and painted furniture, which can be combined so happily.

The walls in such rooms are usually of stucco or one of the rough plaster effects that can be gained by the application of a thin coat of prepared plaster, of which

there are several sorts available today. This surface may be tinted and antiqued to give it a mellow color, or painted any color desired. Sometimes sunrooms that have been added to a house are of brick. In such a case, this background must be considered and the furnishings planned in harmony.

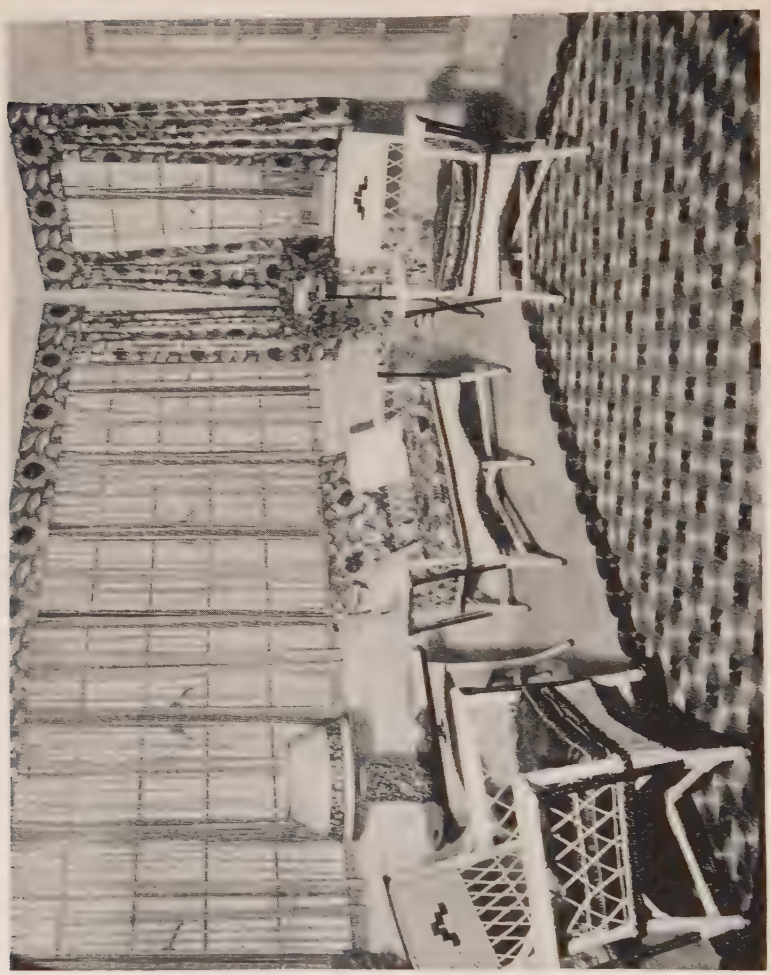
The floors may be tiled, covered with linoleum to suggest tile, or be of brick, or stone laid in cement. There is also on the market composition flooring that can be cut in blocks and nailed down like wood, and that has the effect of stone. Cement and concrete floors, because they

190. It is well to observe a rather severe, simple treatment for a sunroom.

191. In small houses a vista obtained through a doorway adds considerable spaciousness.

are easily cleaned, are sometimes used, but they are not so attractive. The floor-covering, instead of being of the usual velvet, wool, or even linen variety, should be of fiber. Today many attractive sorts can be purchased. Some are of one color, showing a variety of weave, which forms a contrast. Others are in geometrical patterns of blocks, often of strong contrasting colors. These straw and fiber rugs, since they are not hurt by water, may be used outdoors as well as in the sunroom. Linoleums in marbled effects are very smart just now, and lend themselves to most engaging color-schemes.

The draperies should be bright in color. The sunroom must have warmth for the winter, and if by chance the



192. The windows in a sunroom should have but little covering. Here sheer yellow gauze enhances rather than conceals the sunlight.

same room, with the glass taken out, is used for a porch in the summer, it must have an inviting, cool atmosphere for that season.

A sunroom, Plate 190, shows a simple fire-opening in a plain stucco wall. Above it a tile motive, set into the wall, forms a decoration. Iron plays a decorative as well as a useful part in fire-tools and andirons, and is repeated in the iron side lights and an iron standard lamp placed near a small reading table and a comfortable chair.

It is always delightful to have such a room on a corner, and, if possible to have a group of casement windows form one side of the room. These should, of course, face the south wherever it is possible. Such windows must all open easily, for in summer that is what makes the room pleasant. Windows that slide or casements opening out, are preferable to the regulation double-sash windows, since those of the latter type allow only half of the window to be open. French doors, of course, are nicest of all, especially when they open into a garden, or a lawn, as they bring the outdoors in.

193. A little table holding a cigarette box and a bowl of flowers is as decorative as it is useful placed by a chair.

A good arrangement of curtains for a group of windows is shown in Plate 192. White mesh net, with color woven in it—tan with a thread of red—is used at these windows, and is altogether delightful. The over-draperies show a big sunflower in naturalistic colors on a green ground. The open mesh of these curtains does not conceal the outdoors, while the chintz forms a frame for the window group.

The Furniture in the Sunroom

There is no greater mistake, even in a room of this simple character, than to use reed or willow furniture all painted the same color and upholstered in the same slip-covers. Even the best of it becomes monotonous. It is important to vary it as suggested in these pieces; some cushions of the flowered chintz of the curtains, and some of oilcloth in a solid color—the red of the sunflower centers bound with yellow. Painted wooden tables may be combined with iron ones (Plate 193) placed here and there by the reed furniture, to give a happy contrast. The furniture itself, if painted yellow as in this instance, may have a motive of its design painted in black or in deep green. Or again, one chair may be in green, with a banding of yellow.

Two attractive features in this room are the door openings. The one to the hall has iron grilles in place of the usual door, suggesting a screen rather than a barrier (Plate 194); while, at the opposite end of the room, French doors open on a tiny garden, with a dolphin fountain set in a garden wall (Plate 191). Growing plants, flowers, ivy in stands or in wall-brackets, should play a large part in such a room—and, what is most important, should thrive in it. There is nothing more bedraggled-looking than a dying plant, and it is better to dispense with plants than not to have them luxurious. An effective stand to put in a sunny doorway is illustrated in Plate 195. Sometimes a pair of such jars are a wise choice. Ivy trained over a conical wire frame is another charming accent, placed on either side of a double door perhaps; and small bay trees and the hardy Boston fern all make good accents of green.

194. Avoid monotony in a sunroom by painting the reed, willow or metal furniture in two or three colors. Iron gates to the hall add distinction.

The Use of Odd Pieces of Furniture

In some rooms an accent can be given by the use of a fan-shaped Philippine chair such as that illustrated in Plate 196. These chairs are not only comfortable but very decorative, and used in pairs give a great deal of character to an otherwise nondescript room. In the illustration one is shown by a fireplace, but should there happen to be a long rather bare wall-space, two would prove most effective at the ends of a long thin table, as their decorative backs would make a motive against the plain wall. These chairs are very light, but durable, and may be purchased at the better shops carrying willow and reed furniture.

195. Too little stress is laid upon the decorative quality of flourishing ferns and plants in the house or sunroom.

The Breakfast-Room

The first requisite of a breakfast-room is that it be a cheerful room, the second that it have an air of informality, and possibly also serve as a room where the children of the family may have their meals at an earlier hour than the grown-ups. This is especially true of the children's lunch and early supper.

Of course today, with the ever-increasing number of small apartments, the colorful furnishings and the gen-

eral atmosphere of the ideal breakfast-room are suitable for the small dining-room of an apartment. These rooms are prettiest with painted or gaily papered walls—creams, greens, pale blue, and soft yellow. The furniture in a room with yellow background, for instance, may be painted a soft blue, ringed with yellow, and possibly have some decorative bunches of flowers in all the colors of a bouquet. Or in place of painted furniture, informal pieces of the cottage type—French Provençal, walnut with rush seats, or American Colonial in birch or maple—are attractive in both line and scale. Such pieces are apt to be rather small and therefore to suit the character of these rooms, which are seldom large.

196. The fan-shaped Philippine chair makes a decorative spot on the rough plain wall of a sunroom. It combines happily with a wooden or metal table.

It is well to make such a room one of two types—the informal cottage room, or the distinctly sophisticated room, with painted furniture and somewhat formal hangings. The draperies may be plain or figured, depending on the background, but bright and cheerful they surely must be. Glass candlesticks, pretty china, and decorative rather than handsome articles should be chosen for the table, sideboard, and mantelpiece.

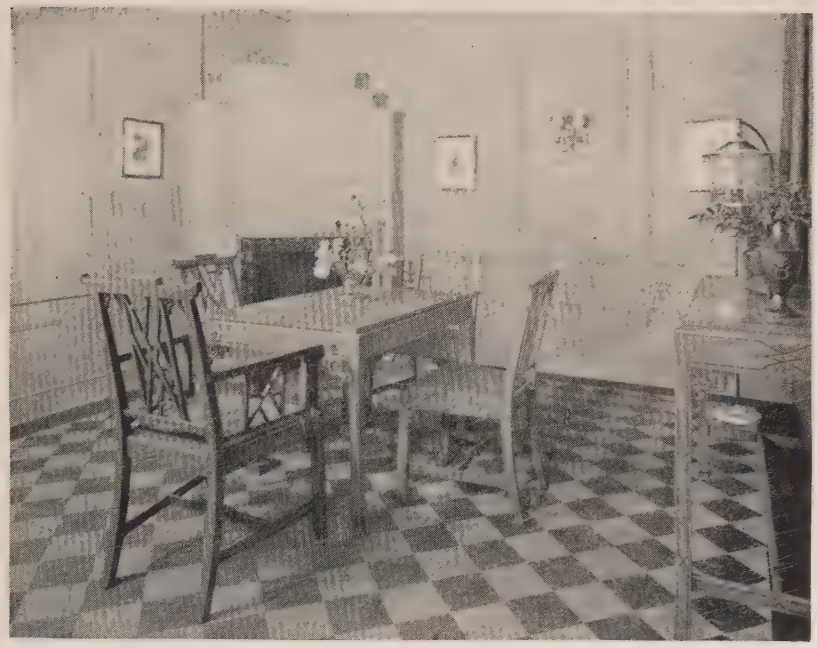
Take, for instance, the room which is illustrated (Plate 197). This was built in connection with a small foyer hall. The plan of the house shows an entrance hall, in which is the staircase adjoining the foyer hall, with one door from this hall opening into the breakfast-room, and another into the dining-room. The hall and the breakfast-room are somewhat in sympathy in furnishing. Both floors are covered with an inlaid tile linoleum in black and white marbled effect. The walls of the hall have a dado, two feet six inches high, of black and white marble. Today marble is imitated surprisingly well by clever painters or in linoleums, although nothing equals the actual thing. Above this dado in the hall, a simple striped paper, rather Directoire in feeling, lines the four walls.

197. Formality is the keynote of the small hall and breakfast-room suggested here.

The very little furniture that is needed in such a hall is shown in Plate 198. Since the hall itself is small, it is most important to choose furniture in a suitable scale for it, as well as a suitable design. A console table of wrought iron, with a black marble top, fills both these requirements. Above it is placed a mirror, with a

198. Striped papered walls above a marble dado, with a floor of black and white marble, give a Directoire feeling to this entrance hall.

199. A breakfast room of a sophisticated character, with paneled walls, marbleized linoleum floor, and colorful furnishings.



200. Green was used for the painted furniture, which shows a strong Chippendale influence, cream for the walls, gold for the chair seats and curtains.

green lacquer frame in the Queen Anne feeling. The shape of the mirror repeats the arch of the doorway and niches, and is a pleasant contrast with the black of the table and dado. This is of the same color as the two French Provençal armchairs with rush-bottom seats, which are placed on either side of the table. An amber or green glass bowl, filled with yellow flowers, gives a bright touch. If fresh flowers cannot be used the year round, it is possible today to obtain wonderfully beautiful waxed flowers, which would give the needed touch of color, and which are rather a vogue at the moment.

The breakfast-room opening out of it, instead of a marbled dado, has one of wood paneling, with the plas-

tered walls marked off in panels by wood moldings, and completed by a nice cornice (Plates 199-200). These walls are painted a soft cream-color which matches the background of the paper in the hall. This room is of the sophisticated type, an effect gained through the floor, the paneled walls and the attractive painted furniture. Against the cream-colored walls, this painted furniture—which is an effective modern version of the early and simple period of Chinese Chippendale furniture—proves delightful. It is painted a Georgian green, with the seats covered in gold mohair, the gold repeated in stripings on the frames and fretwork.

The fireplace is unusual in construction and has no

201. A breakfast-room of the cottage type, with painted furniture in parchment color.

202. Semiglazed curtains of a colorful pattern hung in a rather formal way add dignity to this room.

mantel, the opening being faced with black and white marble. Painted tin Adam vases of a mustard yellow stand on either side of a console table, over which is placed a very lovely long gilt mirror with a rounded top. The curtains match the chair seats and are of old-gold mohair, outlined by a narrow green silk fringe. As the room is of a somewhat informal character, the curtains, instead of reaching to the floor, are hung from a painted wooden cornice to just below the window-sills. Beneath them green silk gauze is used for the glass curtains, hung just inside the window-sill. Their color is delightful with the gold of the overcurtains, and the deeper shade of the fringe.

Wooden cornices painted to match the background of the room are too infrequently used. They are not expensive, they give a touch of formality, and may be extremely decorative. These are painted the cream of the walls, with a stripe of the green of the furniture used as an accent.

In every dining-room and breakfast-room, a screen is necessary either to hide the pantry door or, as in this case,

to form a screen from the hall. The one used is of paper with a buff ground and an all-over Chinese design in various shades of brown, with touches of warm rose and dull gold high lights. Paper screens are being made in particularly charming designs today, and are greatly improved by the shellac, which mellows the tones of the paper.

The Colorful Small Things

In addition to the pair of yellow *tôle* urns, some fine prints done in the Chinese manner, framed with lacquer, are an effective contrast on the simple cream panels of the wall. Placed in the corner near a window is a bird-cage on a standard made of yellow and cream pyralin—this is surely a room in the house where a bird will always be found a pleasure. The fireplace is fitted with burnished steel andirons, with brass knobs characteristic of the Directoire period, with tongs, poker, and shovel hung from a stand placed at one side. In a room of small space, where a log basket must take the only available spot, the fire stands may be dispensed with, and the poker and

203. Have variety in porch and terrace chairs if you would avoid monotony.

204. Willow furniture in the natural color has gay striped cushions of mohair, while the stand of the tiffin table is painted to match the dark square of the rug, which may be green or black.

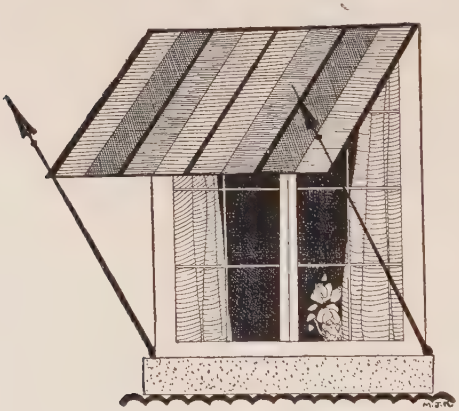
tongs, which are the two most necessary pieces, may stand on either side of the hearth.

A Cottage Type of Breakfast-Room

The furniture of a simpler character—ladder-back chairs, a straight little sideboard, a gate-leg table, and a high china-closet—are the pieces used in this simpler type of room (Plate 201). They are painted a soft yellow,

almost a parchment color, and make a pretty contrast against plain green walls. The hardwood floor is partly covered by a large oval braided rug. The only touch of formality in the room is the manner of hanging the curtains. They reach the floor and are looped back and add greatly to the general colorfulness. Chintz in rather a bold foliage pattern, which shows a yellow ground with the green leaf, is used and hung from a shaped valance of the material of the curtains.

The casement windows, which open in, have a deep jamb with a window-seat in front of them. This, by the way, would be an extremely pretty place to put ferns and flowering bulbs. To preserve the paint, however, it would be well to put a piece of glass or painted tin over the window-seat itself.



205. This awning is particularly suitable to houses of the Italian and Spanish feeling. The spearheads which hold it in place are painted to match one of the stripes.

As always, in a breakfast-room, the arrangement of the furniture is practically uniform. The table and chairs go in the center of the room, the sideboard on the longest wall-space, a serving table near the pantry door, and a china-closet or a cabinet on any other available wall-space. It is, however, far better to omit the china-closet than to overcrowd the room. A fashion of the time is not to display the silver in rooms of this simple character. Plate 202 shows the sideboard, with an

Italian linen cover, a green glass bowl filled with yellow flowers, and green glass candlesticks with yellow candles the only decoration. During the winter season the bowl may be filled with fruit—the oranges, bananas, and apples that every household uses.

In this room, like the other, the charm rests in the color and the suitable proportion of the furniture to the room. In a huge room, with high ceilings, such furniture would be lost. In a small room, twelve or fifteen feet square, it is charming. The side lights and mirror, which are the only other bits of decoration, are simplicity itself. A mirror with a slightly oval top, which may be framed either in gold or in wood painted the color of the furniture, is used. The side lights may be left in the silver finish in which they are obtainable today, or they may be painted the color of the walls. The small shields that protect the electric bulbs should pick up the color of the curtains.

Porches and Terraces

Porches are furnished in much the same way as terraces, the main difference being that a porch is covered and therefore will stand furniture and cushions that could not be left on a terrace on account of weather conditions. However, today the stick-reed, wicker, willow, and metal furniture most in vogue is very nearly if not quite weatherproof, many varieties being absolutely weatherproof.

Of course after a season's wear painted willow or painted metal furniture needs to be repainted, but the table or chair itself is uninjured. Willow, wicker, reed, and rattan—in fact, any of the furniture made from

marsh products, since they are of a fiber grown in the water, and frequently are made in water while wet—can be subjected to heavy dews, and even rain, without injury.

Just as in indoor decorating, the background plays its part on the porch and terrace. The character of the outside of the house is of first importance. A red brick house, for instance, calls for furniture different from what would be used against a soft cream stucco or a white

206. The iron furniture is painted a blue-green to match that of the awning stripe, and has bright-colored cushions like those in the willow chairs. The rug is a smart green and yellow woven fiber.

207. A standard parasol for the garden, in gay splashes of yellow and blue lined with green, with chairs and metal painted azure-blue.

clapboard. The same types of furniture may be used for the two latter, since they are both light in value, but with red brick a neutral tone such as the natural color of reed or willow, would be more harmonious.

The other predominating color outdoors is green, and on most porches and terraces it may play a large part, either in the painting of the furniture itself, in cushions, or in rugs. There are many shades of green, the light blue-green of the Italians, apple-green, dark bottle-green, and a yellow-green. Rose and blue are other good colors, as well as yellow boldly used.

Where There Is a Definite Period Influence

In furnishing the porch or terrace of a house with a definite period influence, that period must be taken into consideration. For instance, on the terrace of a Spanish house, the wrought-iron furniture which is to be found today has a definite place, for much of this furniture was inspired by fine Italian and Spanish designs. On the other hand, on the porch of a Colonial house, wooden Windsor chairs painted yellow, perhaps, and striped in green, with gay little cushions of a checked gingham, would be in harmony.

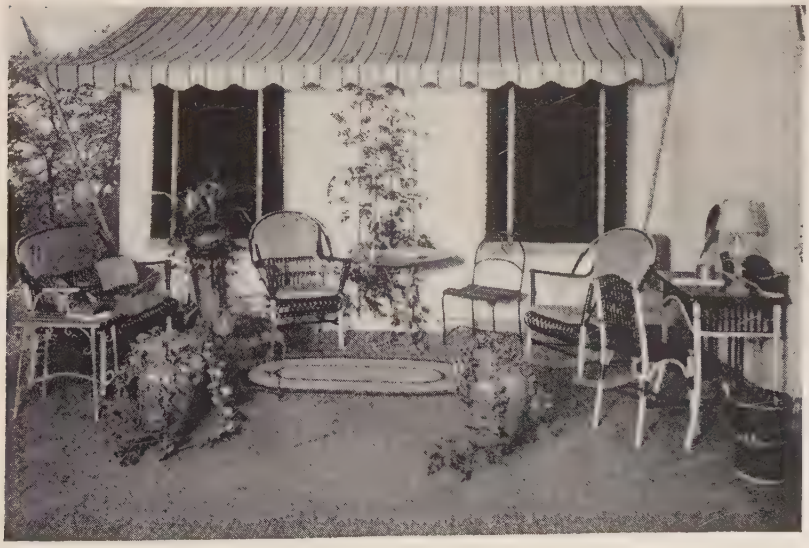
For a French house, the painted iron chairs and tables, which we have borrowed from the boulevards of Paris, would be suitable, combined with the simple reed or willow chairs painted the blue-green of which the shutters would most probably be. On the brick terrace of a brick and stucco house of the early English feeling, the reed furniture stained brown or in the natural tan tone would be a wise choice.

The terrace illustrated at the head of the chapter, and again in Plate 204, shows a stucco house the character of which is American Colonial. An awning in green and white throws a pleasant shade. The furniture is grouped for convenience, as it would be indoors. A willow sofa is placed at right angles to the house, and made comfortable by a loose cushion covered in a gay-striped mohair, which could be taken into the house in case of rain. One of the attractive tiffin tables, with two wicker trays, is placed between it and an easy chair.

Farther out on the terrace (Plate 206) a group of metal furniture, again a table and two chairs, is near enough for general conversation, or may be pulled aside

to form a different group if so desired. This is painted a deep green to match the green of the awning stripes and, like the willow furniture, has gaily striped cushions. The rug is in a smart green and yellow woven fiber made up of alternate squares of the two colors.

Window-boxes, filled with ivy and flowers, big garden jars set in metal frames filled with ivy or any trailing vine, tubs of hydrangea or a favorite shrub—all find their place. Ivy, of course, is a good background and will grow over the house itself. Wisteria, clematis, honeysuckle, all sorts of roses, necessarily should play a large part in a terrace. Today, happily for American women, there is an ever-increasing interest in gardening, and the plants or vines known to thrive in a given climate should be made use of as a decoration for any outdoor terrace.



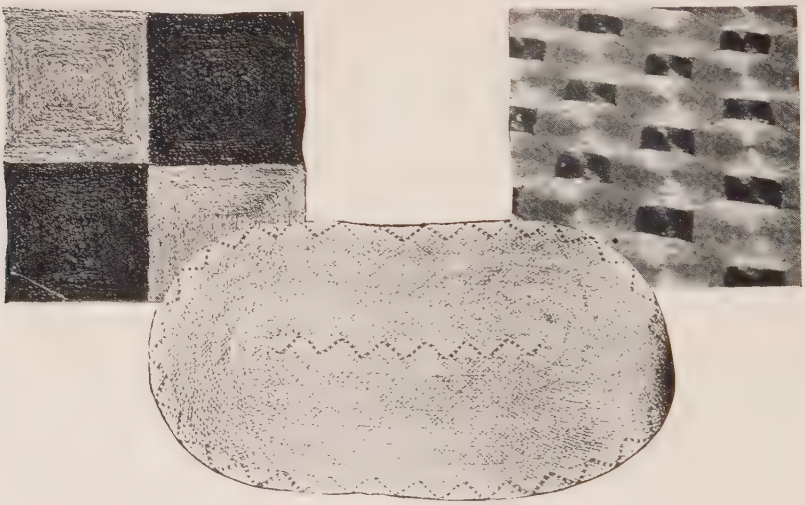
208. Yellow oilcloth cushions are used on this black and yellow furniture, which is pleasantly arranged for comfort.

A Parasol and Table

Another pleasant arrangement for the out-of-doors is the iron table covered with a large parasol, as shown in Plate 207. An extremely pretty one is that illustrated, with its pert little chairs of iron all painted a lovely shade of azure blue, with the parasol in gay splashes of yellow and blue, lined with a green as a greater protection to the eyes. These parasols are to be had in various types. Sometimes at the foot of a garden path leading from a terrace such a group is desirable, and of course it may be used with good effect on a terrace not covered by an awning.

In the L of a House

Very often there is an angle in the house protected from the wind which can be turned into the informal summer living-room. A comfortable arrangement is



209. Three types of porch rugs which are practical and smart.

shown in Plate 208, where not only a two-seated sofa, some easy chairs, and a rocker are grouped around a small table in the center, but at one side is a writing desk. The use of this furniture is made possible by an awning which is fastened to the house, above the line of the first-story ceiling, and supported by adjustable poles which are fastened to the ground.

The willow furniture is painted black and striped in yellow, one chair being yellow striped in black for the sake of variety. Cushions of yellow oilcloth made to fit, and tied securely in place, add greatly to its comfort as well as carrying out the rather brilliant color scheme. A fiber rug in the same gay colors is used. A small one is used in this case, so it can be taken indoors with ease in case of rain.

A detail of the group Plate 210 shows the monotony of wicker furniture, relieved by iron chairs and tables. A light chair such as that to the right of the table is particularly nice, for it may be carried with ease to another place in the garden or terrace and left there at will.

Fiber Rugs for the Outdoors

Fiber rugs today are not only weatherproof but delightful in design. They show colors to fit various schemes, as well as the natural straw tone. Sometimes there is a delicate tracery of another color, as in the larger mat illustrated in Plate 209, or two colors are made up in blocks, as in the rug to the left, or again two to three colors are used, as in that to the right. These may be bought by the running foot, or in large or small sizes of various shapes.

210. Vines placed in a shallow window-box on a porch or terrace will soon creep up a simply constructed wooden trellis.

Creating Seclusion

A problem which is often found in connection with the small house is that of seclusion from one's neighbors, a near-by road, or the screening of a too near back yard.

The French, Italians and English have solved this problem in various ways by the use of high walls, usually of stone, sometimes of wood, and occasionally by trellises. In a stone house, even a small one, if a stone wall can be afforded to give privacy to a terrace and form a part of the architectural design, it is advisable. Sometimes a wall six feet high by perhaps twelve feet long is all that is necessary. Some architectural feature such as a post may be used to terminate it, or it may be finished by planting trees, shrubs, etc. It is possible today to move trees of a fair size at comparatively slight expense, and shrubbery for even less will soon fill in many a gap and act as a completion to the screen.

In a frame house of the Colonial type, a trellis of lath put crosswise either in diamond or square shapes will form a very satisfactory screen, and it may be in such height and proportion as will suit the character of the house. Vines will quickly cover it. It will depend somewhat on circumstances whether the space inside this will be treated as a garden and have a grass lawn, or whether it may be a combination of a small garden and a tile or brick terrace, either level with the grass or one step higher. In the case of a terrace, it should be furnished as has been suggested, with an awning perhaps stretched from the top of the first story windows to the trellis to give protection from sun and showers. This may be constructed to roll back if so wished.

211. Nowadays bathrooms are made as colorful as any other part of the house, and yet lose none of their sanitary value. A flowered Sanitas is used here, above a dado of green Sanitas.

CHAPTER XIII

Modern Bathrooms

Bathrooms, of course, as we know them today, with tiled floors, tiled dadoes, porcelain tubs, pedestal wash-stands, and toilet stands, are a development of comparatively recent years. Although there is much to be said for the white-tiled bathroom, with cream-colored walls above the tiling, from a crisp, clean, sanitary standpoint, there is a new tendency today to keep all the sanitary aspects of modern plumbing, and yet add color and more design, as it were, to the room as a whole.

There are various things which may be done. Marble may replace tile, in either the white or the buff-colored marbles. For the shower it is one of the best backgrounds, although other products that have the same hard surface may also be used, Vitrolite and Travatine being among them. But bathrooms completely built of marble or these other materials, though not exorbitant in cost, are not inexpensive. Tile bathrooms in color, or a soft tint of it, cost no more than those of white, and if the color is well chosen and the scheme properly carried out above the tiles, they may be charming. For instance, a very light tint of green tile makes an attractive dado or wainscoting. Instead of attempting a different color above it, the walls should be painted to match it exactly.

The floor may be in inlaid linoleum of exactly the same tone, in green and yellow, or in a darker green and yellow block type. For the sanitary fixtures, in place of

the white, a creamy yellow in which they may now be obtained would be a good combination. In other words, the bathroom as a whole should be kept in two colors—green and yellow, even the curtains repeating the yellow.

Unfortunately, in some of the colored tile bathrooms, poor combinations of color have been made which would prejudice a lover of good decoration against the use of color.

Those who are fond of blue could use a blue and yellow combination, making the floor possibly the only other contrast, which could be a strong black and white. Or again, if a buff or apricot tone of tile is used for the wainscoting, with nearly the same color in the fixtures, and exactly the same color for the wall, a decorative contrast could be given by using a patterned or flowered shower curtain and window curtains. Today fascinating waterproof materials are on the market for this purpose.

Still another combination is to keep the neutral buff background in fixtures, dado, and wall, and use a bright contrasting solid color for shower curtains, window draperies and rugs, putting the floor into a solid-colored darker tile. In fact, it is all so much a question of color that it is difficult to describe it adequately.

Where other material than tile is used—for instance, a black and white marble with the black predominating—the fixtures may be enclosed, proper provision being made for a section that can be taken out with ease to repair any trouble with the plumbing itself. This is also true of any other material, such as Vitrolite or Travatine, of which a bathroom might be built.

There are, however, many attractive ways of treating a bathroom that are within the means of anyone, which will give color and individuality. A very inexpensive

treatment is shown in the picture at the head of this chapter. Here a wooden dado is covered with a soft green Sanitas. The floor is of inlaid linoleum in a tile effect, carrying out a green and yellow scheme. The wall-cover-

212. A pale mauve dado, a wallpaper in a delightful morning-glory pattern, and curtains of corn-color make the most delightful of color-schemes. The dado is painted, while the walls are given two coats of glue size and two of clear waterproof varnish.

ing above the dado is also a Sanitas in a small-flowered pattern of green and yellow. This wall-covering is waterproof, and therefore appropriate for this use.

The curtains at the window are of yellow organdy and could be removed for laundering. Slightly impractical, but extremely pretty, is the knife-plaited valance above them. This, however, could be omitted or when

once soiled, a simpler one could replace it. The shower curtain is of yellow rubberized silk, which comes for the purpose. The tiles are of white, with a border of yellow. Altogether it is a gay and practical little bathroom, which could be built at very small expense.

Another treatment is shown in Plate 212, where the wallpaper is coated with glue size and waterproof varnish, and the floor is waxed. In this room, the scheme is a soft mauve color. The wooden dado is painted a delicate tint of the mauve. The success of the color-scheme depends upon keeping this a tint, not a tone, for if it is strong, mauve becomes objectionable rather than pleasant. The paper above it shows a buff ground, with morning glories in the delicate mauve tint, covering a trellis-work. The floor is stained a walnut tone and when well waxed will resist water marks.

The fixtures are white, but today it is probable they might be obtained in a tone of buff that would be preferable. Every few months now, strides are being made in the tint of colors in which these fixtures are put on the market. The shower curtain over a bathtub could be in mauve, yellow, or a soft rose, according to the predominant color in the paper. The curtains should be of the same rubberized silk as the shower curtain and should match it in color. If necessary, a glass curtain of scrim could be used under it to shield the window.

It is usually necessary as well to have a window shade, which can be bought today in excellent soft tones. A hooked rug in suitable colors is on the floor, and a mirror with a glass shelf in front of it is hung over the basin. On the shelf attractive glass bottles, marked for the toilet preparations, are placed. If it is possible, it is well to build a closet into a bathroom as it not only is a most con-

venient thing to hold bathroom linen, but it may also hold the overflow from the medicine closet, and such supplies as soap, etc.

Another treatment of the same general order, with a different color-scheme, is suggested in Plate 213. Here,

213. It is just as important to have attractive curtains at the bathroom window as anywhere else. Here yellow organdy, with tie-backs of the same material, match the color of the rubberized-silk shower curtain.

instead of a wooden floor, an inlaid linoleum of green and yellow tile effect is used. The dado is painted yellow, the fixtures are white, the wallpaper has a yellow ground with bunches of pink flowers. This paper, as in the other case, was given two coats of glue size, and two coats of best waterproof varnish. The shower curtain is of yellow waterproof silk, and the curtains of organdy. Again a

hooked rug is used. The bath mat and bath towels of white should be chosen with the border in a color that will match the predominating tone of the wallpaper. In this case the border is pink.

Yet another treatment that I have found practical in houses where a room has been converted into a bathroom, or where the question of expense must be considered, is to use one of the rough prepared plasters over an ordinary plaster wall, or even over Sheetrock, or any one of the many good wallboards on the market today. The wall to the ceiling may be covered with Craftex or any prepared plaster in the desired tint, soft green, blue, peach, or yellow, with the fixtures white or buff. The curtains and shower curtain may be a pleasant contrast, yellow with green or blue, a deeper rose with peach, a deeper green with a pale shade of green, a deeper mauve with a tint of mauve, are all pretty.

A Dressing Table in a Bathroom

Wherever a bathroom is large enough to permit it, it is very nice to have a small dressing table, with a chair in front of it, in the room. One of the small painted pieces matching the color-scheme is a wise choice in the simpler bathrooms such as just described. In more important bathrooms of marble or tile, a more pretentious wood piece should be chosen. Let there be even in a small bathroom, however, one or two chairs, as space permits, or if there is not room for at least one chair, then a stool may be used. A hamper, of course, is another necessity, and may be painted the predominating color of the room. There is usually a place for it in front of a window, or one of the corner variety will fit in a smaller space.

In planning a bathroom, an effort should be made to make it comfortable, attractive to look at, and light. Above all things, proper ventilation should be provided.

Perhaps, one of the most decorative things outside of color itself is the use of mirrors. They are expensive, and it is only in the rather sumptuous bathroom that they can be used. Where space permits a deep triple mirror may be built into the wall from the floor to the top of the window-frames. In the corner formed by the hinging of the two side mirrors, small corner tables may be placed to hold toilet articles, while only a stool is placed in front of the central mirror. The frame of the mirror should be painted to match the color-scheme: for instance, in a room with green walls, green to match, or a vivid contrast such as lacquer red or yellow.

214. An inviting little guest-room, with chaise longue, writing-table, bookshelf, which bespeak comfort as well as hospitality.

CHAPTER FOURTEEN

The Guest Room

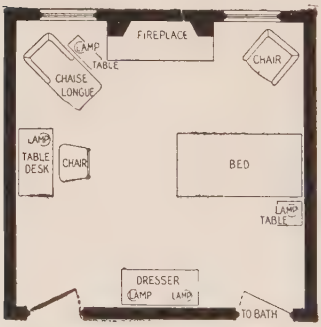
The ethics of hospitality demand that the guest room should be made as comfortable as possible. Today, with the wide interest that women are taking in their houses, a guest room is no longer neglected. There are some points, however, that a hostess may quite naturally overlook unless she gives the matter careful attention. Perhaps there is no better way to discover the conditions of a guest room, than for a hostess to occupy it occasionally, to find out for herself its faults and virtues.

Good taste in furnishing a room is not as much a matter of expense as it is of the choice of the furniture. With this in mind, let us consider what a guest room requires. To begin with, it must have an air of hospitality, as if it were waiting for its occupant. If the room is to be occupied by two people, it must have two beds. A room to be occupied by one person may have a double or a single bed. Great attention should be given to the spring and the mattress to see that they are really comfortable.

The bureau should be so placed that it is properly lighted by day and night. A comfortable chair is, of course, a necessity and it is nice if possible to have a small chaise longue drawn up either by a window, or by an open fire, should the room be fortunate enough to have a fireplace. One or two side chairs, which match the other furniture, are there as a matter of course.

The article most often omitted from a guest room is a writing desk or a writing table, and yet it is really an essential of comfort. Frequently the fact that a guest has more leisure makes the presence of a desk important. It need not be large. A table with one drawer is sufficient, provided it, like the bureau, has sufficient light by the day, and a lamp placed on or near it for the evening. Some stationery, either marked with the address of the house, or plain, should be kept in the drawer, with new pens, pencils, some stamps and blotters. A portfolio or writing pad is a nice thing to place on the table. In fact, one of the attractive little desk sets, which can be had from ten dollars up, fills the requirements.

A closet, of course, is essential, and should be fitted with a pole on which there are hangers, both padded and unpadded, a rack or bag for shoes, a shelf for hats, and if it is of ample size, a stand for a suitcase. It is, of course, not necessary that this stand be in the closet. One at least should be in the room, placed where a bag can be opened comfortably.



215. A good arrangement of furniture for a guest room.

Today, when it is usual to have a bathroom for almost every room in the house, it is certainly desirable to have a bathroom connected with the guest room, to be used only by the occupants of the room, not by the family. The bathroom, like the guest room, should be properly fitted, not only with the necessities, such as towels and bath mat, but with still-wrapped cakes of soap for the

bath and the hands, bath salts, and such essentials of the toilet as listerine, powder, iodine, and a tooth powder or paste. Though the majority of people bring their own toilet articles, a well-appointed bathroom should have them. There are delightful bottles to be found which are marked "iodine," "hand lotion," "listerine," etc. These may be placed in the medicine cabinet that so frequently hangs over the wash basin.

The room illustrated (Plate 214) is a small one. It is about fifteen by eighteen feet, and yet it is entirely comfortable for one person. It would have to be a little larger, or have two beds, to be equally so for two people. The walls are painted a pale peach; the mantelpiece and all

216. Maple furniture of the Colonial type is here placed against pale peach walls. The bedspread is of gray-blue. The upholstery blue, rose, and cream.

the woodwork are painted to match it. The floor is stained a dark oak and waxed. The figured rug, which is in the Chinese feeling, is in gray, tan, and blue, and since the furniture and the walls are plain, the bit of figure in the rug is a pleasant relief. The curtains, over écru voile, are of mulberry on a cream ground—a sunfast toile showing early American scenes such as a Colonial house or a log cabin. They are hung to the floor, with a box-plaited valance finished with a narrow silk mulberry ruching.

The mantelpiece of extremely simple and good lines, has a mirror over it. The mirror is used in place of a picture to give a little more spaciousness to the room, and because the pattern of the curtains comes so close. Had the curtains been plain, a picture would have been prettier than the mirror. A jar with a growing plant is on each side of the mantel, with a row of small choice books placed between book-ends in the center. It is always nice to have a few classics or the latest novel in a guest room.

The diagram of the room (Plate 215) shows the position of the furniture, the bed on the longest wall space, a bureau across from the windows, but lighted adequately by two tall glass candlesticks (Plate 216). The reason for this arrangement is a good one. With the bed placed where it is, it is not necessary to face the light, as it would have been had bed and bureau changed places. Both the light and the air from the windows will go across the bed rather than directly on it.

The chaise longue fits into a corner by the window, against which a narrow table is placed to hold a magazine, a cigarette box, and a little bowl of flowers. On the other side of it is the writing table, with a small bookcase above it (Plate 217) to hold a few more books, or an ornament or two. On the table, there is place for a

lamp with a pretty parchment shade, a portfolio, the necessary writing materials—inkstand, calendar, etc., and a bowl of flowers. By the bed is a bedside table, and there is space in the room for one or two side chairs. The door to the clothes closet is between the hall door and the bed, and the door to the bath is at one side of the bureau, and the door to the hall on the other. So much for the placing of the necessary furniture.

217. The chaise longue is upholstered in a flowered material, with a ruffle of blue. Lingerie and taffeta pillows, and a woolen "throw" complete its charm.

It is necessary that furniture be chosen which is light in scale. That illustrated is of maple, modern in feeling, with delicate turnings; the bed has four low posts reminiscent of the Colonial. Dull blue silk of the rough pongee order, in a lovely color, is used for the bedspread. Widths of the material are hemstitched together, which give a length of line to the bed which is pleasing, while the scalloped edges are picoted. This flat surface of blue is in delightful contrast with the peach of the walls.

218. Frequently a small room is used for a young girl or a child. To meet this requirement, furniture of a small scale, painted an antique green, is used in a room with walls of corn-color and woodwork painted to match.

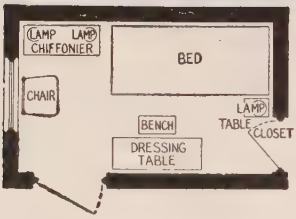
CHAPTER FIFTEEN

Rooms for Girls and Boys

Rooms for boys and girls naturally would have the same fundamental principles of furnishing as any other room in the house. There is no greater mistake than to neglect the surroundings of children and young girls. Many natures are very sensitive and respond quickly to a sense of beauty and proportion, and unconsciously shrink or revolt from the lack of it. In fact, much can be done to cultivate good taste, a love of color, and even to help foster interest in the history of art, by making a proper background for young people's rooms.

Where it is possible, especially with girls, their preferences as to color should be considered. If a child is fond of blue, have blue used properly; if yellow or pink, then let that be the color, using other colors with it which combine properly. Today in most of the schools simple color charts are used, and children are being taught the complementary colors; it is well for them to learn that attractive rooms need three colors at least to complete a scheme.

A way to help them think for themselves is to let them choose a pretty chintz. In this chintz there will be three or more colors. The colors that are in it may be used in their proper proportions in the other furnishings of the room. If there is a deep brown in leaves or stems of



219. The bedspread on the attractive Windsor bed is of pale yellow matching the walls, to give an air of spaciousness.
220. Diagram showing the placing of the furniture.

flowers, or a good deal of deep green, it is one of these colors in perhaps a darker tone that would be used for the rug, while yellow and rose, or other light colors, would be used for sofa cushions, bedspreads, etc. The background color of the chintz might be used for the walls, if it is a tint such as pale blue, or a complementary color to it; or a tint of the same value but another color.

Frequently in a large family a small room must be used for a little girl, or a room on the third floor with a gabled roof perhaps for the boys. The question is how

to make the most of such rooms. A hall room in a city house, or a room in a country house, with but one window and of the rather difficult proportions shown in the diagram (Plate 220) may be furnished attractively, though so small. The secret of doing it successfully is one of scale. It is essential to select the necessary pieces of furniture—a bed, chest of drawers, dressing table, and chairs—in a small enough scale to fit into the room comfortably.

To consider the room in question: This has one window and two doors, one to the hall, and one to the closet. See diagram Plate 220. Since the room is small, the walls are kept plain to give as great an air of spaciousness as possible. In this instance, they are a soft pale yellow, with the woodwork painted to match, the floor stained a walnut tone, waxed, and covered by a wool rug of a golden-brown tone. The curtains have a ground the color of the walls, with small bunches of flowers over a lattice background, which is most effective.

221. A bedroom arranged for two sisters, the highboy for one, and the chest of drawers for the other.

The painted furniture is a soft antique green, with the bunches of flowers of the curtains repeated on it. Instead of a heavy bedstead, one of the Windsor type, with its light rounded top and low turned posts, is chosen, as

it has a lightness that is essential (Plate 219). At the head of the bed is the conventional bedside table, an amber glass lamp on it, with a parchment shade with flower print—sure to please a young girl, and in sympathy with the color scheme. The bedspread is of pale yellow, not unlike the color of the walls. This also tends to give spaciousness, whereas a contrasting color would have taken away from it.

The dressing table, with a dressing mirror on it, would delight any girl. The stool in front of it is adequate in size, with a pad of the material of the curtains. In front of the window is a straight chair, which could be replaced by one of the very small overstuffed pieces now to be found, upholstered either in the material of the curtains, or in a bright contrasting color such as rose, giving a gay spot of color which would be permissible.

A Room with a Double Bed

A room planned for two sisters is illustrated in Plate 221, and is quite different in character. Here the walls and woodwork are a soft peach-color, with the four main wooden pieces of furniture in maple—two low four-poster maple beds, a highboy with its many drawers, and a bureau. The highboy could be used by one of the girls, and the bureau by the other, for their clothes, while the dressing table could be shared by them both. Outside of the good lines of the furniture, which are decorative in themselves, the inexpensive but pretty cretonne curtains add greatly to the room, as they show a flowered pattern on a cream ground, with a valance printed in scallops. This material comes by the yard, with the scallop ready

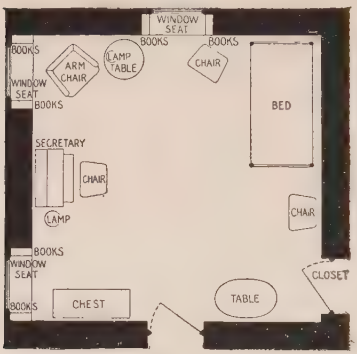
222. A flowered wallpaper brings a gay note to this simply furnished room. Windsor bed, braided rugs, and a draped dressing-table are shown.

to be used. The glass curtains are of dotted Swiss, finished by a ruffle, and tied back, the overcurtains hanging only to the sill.

On the dressing table is the dotted Swiss of the glass curtains, with a ruffle down the center, where it swings open on brackets, disclosing drawer space and a center shelf where slippers may be kept. A small painted dressing mirror, which would be equally pretty in rose color or yellow, is placed on the table; beside it is one of the little Colonial amber glass lamps with a plaited paper shade of the same sort of design as the curtains.

The bedspread is of the candlestick variety, with the

tufting in rose color. Inexpensive braided rugs are used on the waxed floors. Ladder-back chairs, painted or of maple, with rush seats, are used for side chairs and the dressing table chair, while one overstuffed piece in a slip-cover of the same material as the curtains, with a small table beside it, is at the other end of the room.



223. Placing the furniture in a boy's room.

If possible, there should be in every girl's room either her own desk or, failing this, a table fitted as a desk, where she may study her lessons and keep her private papers. There is seldom a time in life when it seems so essential to have a desk with a lock and key as in these early schooldays. If two girls are occupying one room, an effort should be made to give them each a desk. A possible arrangement, if space is limited, is to get two of the slant top desks and place them back to back at right angles to the wall. This takes up but little space, and if they can be placed near a window, gives the proper light.

Another very important factor in rooms planned for girls and boys is to give them adequate light, if they are to do any of their studying in their bedrooms. Even if they are not supposed to study there, it is well to provide excellent lighting arrangements.

Proper closet space is another requirement, and suggestions are given in another chapter for making the most of small spaces, or building in closets on the surface of the wall, which are broad and shallow, but have considerable storage space.

224. Made to please a boy or young man, and yet comfortable and attractive for any occupant.

225. A patchwork quilt is a wise choice for the covering of a boy's bed. This bed of maple is in the attractive spool design.

A Wallpaper Background

Another pretty but very inexpensive room is one in which a flowered wallpaper is used (Plate 222). In this room metal beds of the Windsor variety, painted green to match the green used in the wallpaper, are an effective combination, with the wooden chairs, table, and dressing table bench, which are painted yellow, to match a flower in the wallpaper. The dressing table itself, which is merely a curved wooden shelf built into the wall, may be covered with a rose-colored chambray, or a gingham of a solid color, which is put on around the edge of the table with a small gathered heading, and securely sewed in place. Above it hangs an inexpensive mirror in a gilt frame. There are two bedside tables, one on the outer

side of each bed. For the sake of space the beds are placed together to come between two windows. The windows themselves have dotted Swiss curtains, tied back with bands of the pink material of the dressing table. A glass lamp, with a pretty parchment shade, and inexpensive braided rugs in yellows, pinks, and blacks, give a nice accent. A bureau and a chest of drawers, another wooden chair, and two overstuffed chairs are the other pieces in the room.

Comfort for a Boy in His Own Room

A boy's room should be a place that he himself likes; where he feels at home; where he can have his things around him, and where he can bring his friends. It should, therefore, have sturdy furniture, which will stand some knocking about, and yet be attractive in arrangement. Anything fancy should be avoided, and yet there is no reason why a boy's taste should not be cultivated along good lines.

A typical room for a boy or boys is suggested in the accompanying Plate 224 and a good arrangement in Diagram 223, as two single beds could be used if necessary. The walls are painted a grayish tan, the woodwork painted to match, the wood floor stained a dark maple, and covered by a wool rug of light brown. The curtains, which are the main bit of pattern in the room, are a toile, in red-brown on a cream ground, while the furniture is of maple.

This makes a pleasant color-scheme on the brown, tan, and mulberry tones, which is distinctly a color-scheme, and yet unobtrusive. Pinks, blues, and the lighter tones have been altogether avoided, and the deeper ones used. The diagram shows the placing of the bed in a cor-

ner of the room, so that the light and air come across it instead of directly in front of it. If two beds are needed, they could be placed out in the room in this same space, instead of lengthwise.

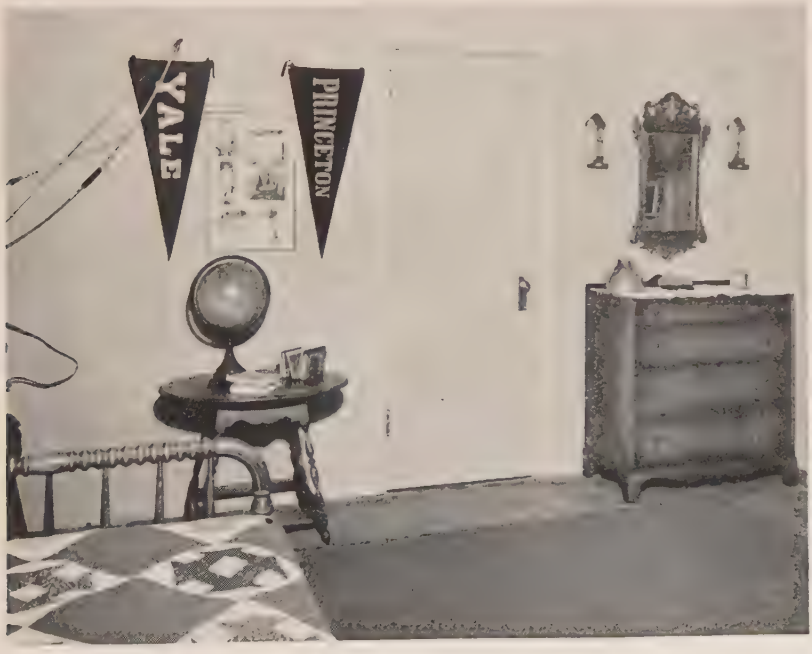
A sturdy spool bed of maple is used, but a bed of the same type in metal could replace it (Plate 225). The old-fashioned patchwork quilt lends color and is in keeping with the design of the furniture. A bureau with a mirror in a Chippendale wooden frame is on one side of the doorway to the hall, and a good-sized sturdy table, with a globe and a place for books, on the other side. A desk with a secretary top, pigeonholes, and a drawer, is a kind that all young people like. Chairs of the Colonial type, also of maple with rush seats, are used without cushions, one overstuffed piece only being placed by the window.

The Recessed Windows

The windows are particularly interesting. Since they are of the deep-set variety, bookshelves are recessed on each side, and the seat fitted with a comfortable cushion. The casement windows are of metal and open out. The glass curtains hang to the sill, from a rod, and are quite independent of the casements. The overdraperies, which show a delightful design of sailing ships sure to appeal to a boy, are hung from a cornice painted the brownish-tan color of the design in the material.

Boxing-gloves, baseball-bat, college pennants, posters, are all things which a boy would want in his room, and which he may have there. It is well perhaps to place such things as pennants together, grouping them in a more or less attractive composition, rather than spreading them all around the room (Plate 226).

A picture of a favorite dog or an etching of a favorite breed of dogs may well go over the bed. The boy's heroes, such as Washington and Lincoln, might be framed in similar frames, and placed in such a group as that suggested by the desk. For the more passing enthusiasms, which all boys have, a bulletin board is suggested. This is shown hung between the college pennants. On this may be tacked the pictures of such heroes as Babe Ruth, the latest football hero or track runner. As in other rooms of the house, there should be an adequate closet, properly fitted with hangers and shoe-racks; and if possible the boys of the family should have a bathroom to themselves.



226. Arrange a place in the room for a bulletin board, and a grouping of college pennants.

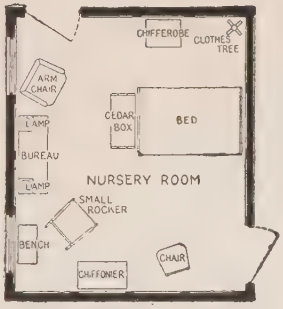
227. A nursery with a background of fairy-land. Painted furniture of a small size to suit a child.

CHAPTER SIXTEEN

Nurseries

The first requisites of a nursery are good ventilation and sunshine. It is possible to have both these things, and have a clean, wholesome room without one that has much beauty; and it is also possible to add to these qualities a lot of imaginative charm, which will be attractive to a little girl and a growing child.

A room for a little girl who has just outgrown the crib stage is illustrated at the head of this chapter (Plate 227). There are two outstanding features in the room. One is the background, which is a veritable fairy-land, as it depicts the fairy-tales dear to all children; and the other is the fact that the furniture is made on a small scale, rather than full size, to suit a little child. This instantly makes the room belong to the child.



228. Arrangement of the furniture.

The furniture is not overpowering. The chairs are a size that suit a child. The lower drawers of the bureau she can reach. The play-box made in the shape of an old cradle is not so high that a child could not lift the lid and take out or put in toys.

Fairy-Land as a Background

But pretty as the colorful painted furniture is, it is really the background of this room which makes it unusual. The picture may suggest something, perhaps, which would be costly to reproduce, though in reality the room could be reproduced at small expense. An ordinary plastered wall may have moldings used on it to simulate panels. In these panels, prints twenty-one by twenty-six inches are applied to the wall in the center, just as wallpaper would be applied. A clever woman might do this herself, but if in doubt, could employ a paper-hanger to put them on the wall for her.

The prints themselves are not quite large enough to fill the width of the panel at the base, and occupy only a third of the height. To obtain the effect which the illustration gives, it is necessary to complete the pictures. If there is a member of the family with enough artistic ability to carry out the background to the edge of the molding, the pictures could be completed without further expense. Otherwise it is usually possible to procure the services of some art student who would be able to do this at a trifling expense. This is what was done in the case of the room illustrated. An art student completed the pictures with oil paint, which could be used on either plaster or wood walls. So here in this gay nursery we

229. Large prints of fairy-tales are applied to the walls in panels just as wallpaper would be.

230. A chest of drawers, bureau, bed, toy box, and little chairs have all the requisites of both charm and comfort.

find the Sleeping Beauty (Plate 229), Puss in Boots, Cinderella, Jack and the Bean Stalk, Goldilocks and the Three Bears, the Three Little Pigs, etc., depicted in the most colorful, attractive manner, and in a way to stimulate the imagination of the child, without being anything to terrify her.

The color of the rest of the walls, dado, cornice, doors, window-frames, etc., should be a neutral one that will blend with the pictures. A delicate tint of green, buff, or gray could be used. In the room illustrated, a tint of green is the color. The furniture is of parchment-color, but could as well be of yellow, decorated with bunches of pink flowers. Furniture of this type can be found well constructed and nicely designed.

The diagram (Plate 228) shows the placement of the various pieces: a bed, which in this case did face the windows and therefore would require a screen in front of it to protect the child's eyes; a bureau between the windows; a chest of drawers; a chifforobe; a clothes tree; a cedar box; a small-sized rocking-chair. One of the slipper chairs, with a low seat, is just the thing to put in a child's room, and here is used by the chest of drawers, while a very small overstuffed chair is placed by one of the windows (Plate 231).

The electric-light fixtures are placed higher than a child's eyes, and are shaded with parchment shields, whereas the prints on the walls are at a low level to reach the child's eyes.

A copy of one of the old hand-woven cotton spreads in yellow and white is used on the bed, while in place of a satin comforter, a blue blanket, bound with satin ribbon, is put across the foot of the bed. The small things in any child's room should be those which the child would

231. A folding table with folding chairs are excellent for a child's room or a playroom as they may be used for nursery meals, and then put away.

use, such as toys. A doll may sit in one of the chairs, and a little white woolly dog, a rabbit, a cat, or any other dearly beloved animal, should sit on guard as they do here. Breakable things, vases, and anything that a child could reach and be hurt by a sharp edge, should be avoided. Window-boxes with flowers, and boxes for toys, are to be recommended.

Plain Walls

Blue washable walls, with the woodwork painted to match, form the background of the room in Plate 231. A material such as Sanitas, a wall-covering which can be

232. In place of the ornaments used in the other rooms of the house, toys, a clock, and a picture a child would enjoy should be placed on the mantelshelf.

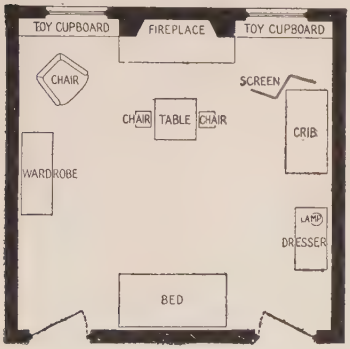
washed, or a paint such as Duco, which dries quickly and can also be washed, makes an excellent finish. Be careful, however, to keep a light tint of any color—a very soft light blue, a very soft yellow, cream, ivory, or peach.

In this room, again, furniture of a small scale is used. A bedstead is put into a corner in a small room. The two windows by the bed would have to be kept closed, but the third window would give sufficient ventilation at night when the child is in bed. A chest of drawers, a bureau, a chifforobe, a folding table, and chairs of a height to seat a child, as well as a rocking-chair, all find their places.

The windows are a pretty feature of the room, as the plain Swiss curtains are tied back with a bit of the chintz,

finished by a rosette, which is used for a gathered valance across the top of the window. The same chintz with its gay little bouquet of flowers makes a slip-cover for the overstuffed chair.

Today there are many attractive friezes, picturing animals or nursery rhymes, sold through the wallpaper stores, which can be pasted around the room at the height of the dado—that is, the bottom of the window-sills—so that a child could enjoy the animals, and learn to know them. A frieze of this kind can be obtained in Sanitas to be put on and taken off, and new figures replace the old if so desired. The color of the furniture should be in contrast to the background, cream-color, for instance, in the blue room, with bunches of gay flowers painted on the drawer fronts, or vice versa, if the background is yellow. A nursery rug with the animals dear to children



233. Arrangement of the furniture.

COLOR SCHEME

Walls	pale blue
Floor	brown linoleum
Rugs	colorful Mother Goose
Curtains	cream dotted swiss and flowered chintz
Upholstery	flowered chintz, cream, blue, rose and green
Bedspread	pale pink and cream
Furniture	pale pink with ivory and blue decorations
Accessories	pink, blue, cream

is placed in front of the bed, and a picture of "Childhood," over the Bureau. Of course, in selecting rugs it is wise to get those of the washable sort, which are to be found in the designs suggested.

Another room with much the same character, but hav-

234. A screen is almost always a necessity in a child's room as a protection against drafts. An attractive one for the purpose is decorated with old prints of birds.

ing a fireplace and window-boxes with growing plants, is shown in Plate 232. Here a little of the screen is in evidence, showing one made up of flower and bird prints set in a plain ground. It is a very happy thing to use these prints on a screen in a child's room in subjects that will interest the child. For instance, one panel of a screen may have a robin, a bluebird, and a wren, another may have daisies, buttercups, or some other flowers, and so on. All such things are educational, and charming as well.

The plan and the color scheme for this room follow (Plate 233). It is furnished for two children, a little girl who would occupy the bed, and the baby who would use a crib. Plate 234 shows the small crib with the screen to protect it from the window. Peach-colored walls, with blue furniture, could replace the blue walls with the pale pink furniture.

It is essential, of course, if the fireplace is to be used, that a very secure fire screen be kept in front of the fire opening, something so heavy that the children could not pull it down. It is, however, unwise to use a fire in a room where little children are playing, unless there is a grown person there whenever a fire is lighted. The mantelshelf is an excellent place for the parrot and the duck and frog to sit, when not being used by the child. A small table, with chairs of a convenient size, on which children can play with blocks, or on which they may have their nursery lunch or supper, is shown open. As these pieces are of the folding variety, they may be put away, and the room cleared when not in use.

235. Side lights should always be in keeping with the character of the room. With these 18th-century furnishings, double brackets with drop crystals are appropriate and charming.

CHAPTER SEVENTEEN

Using Light as a Decoration

It is perfectly amazing what may be done with light. A flood of electricity may mar even a beautiful room. Properly placed lights may add charm to an ugly room. Staring, unshaded strong light is most objectionable, and though general illumination may be achieved, it is at the sacrifice of all charm.

The possibilities of light are being studied today as never before, and the next few years will bring many developments of which we are just becoming aware. In some of our great museums, unseen light gives the soft general illumination, almost with the glint of sun in it, that real daytime light and sunlight give. Though this concealing of the source of light is unlikely to be adapted to or adopted for the lighting of dwellings in the near future, it will undoubtedly be used in public buildings, hotels, and large structures of various sorts.

Light and lighting fixtures may be the most charming of decorations, and it is with this idea that this chapter will deal. The day may come when electrified lamps, side lights, and all the fixtures which in the past have held oil or candles will be discarded, since the electricity of both today and tomorrow does not require these

age-old fixtures. However, we are using fixtures today, and should choose them wisely, and make of them and of light an added charm to any room.

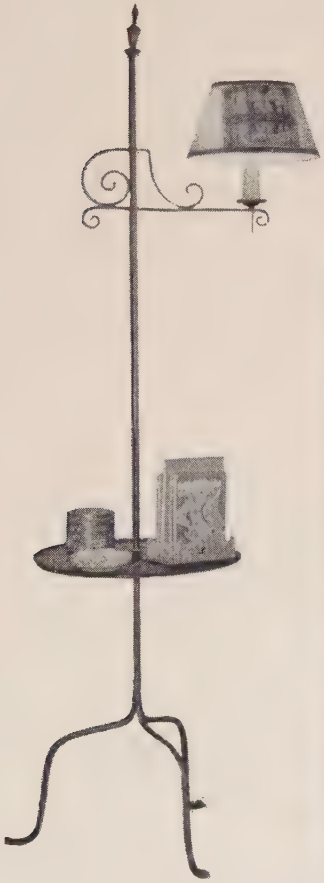
The average house today is wired for electricity, and arranged with adequate outlets in the surbase at intervals around the room, and usually side lights more or less symmetrically placed. Fortunately, the overhead fixture electrified, with which many sins were committed, is disappearing. Today, standard lamps, table lamps, side lights are used in the majority of cases.

236. A table lamp is placed to give a good reading light.

237. An iron bridge lamp with a painted parchment shade.

Fixtures Should Harmonize with the Room

Each of these general types has many classifications, as the lighting and the fixture should be in harmony with the character of the room. In a Colonial house, the fixtures or lamps should be in the Colonial feeling, in an early English house, they should be in keeping with the character of the room, in a Spanish or Italian interior, wrought iron and the potteries of the countries are used. In our modern rooms all sorts of delightful



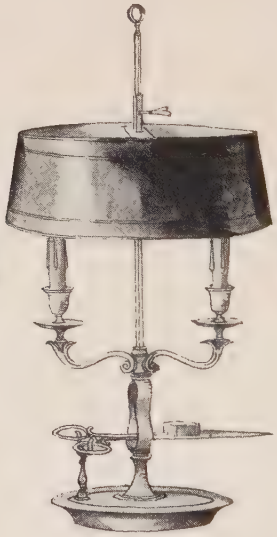
238. An iron standard lamp, showing the open top to the shade which reflects some light to the ceiling.

239. A standard piano lamp which spreads light above and below it.

vases, and candlesticks are used most effectively. Perhaps more liberties can be taken with a lamp than with more important pieces of furnishing. But still it is absolutely necessary to have the lamp in the right feeling and of the right scale with its setting, to obtain the proper effect in a room.

Before we go into detail as to the lamps themselves, the placing of them in relation to other furniture might well be discussed. A great many more lamps are used in a room in modern decorating than formerly. There are, of course, good reasons for this. The electric outlets may be put almost anywhere, and a lamp attached with ease. This was not true of gas. Oil lamps were troublesome to keep in order, and candles, to give proper light, necessarily have to be grouped. So with the prevalent use of

240. A vase wired for a table lamp.



241. A metal branch candlestick with green painted tin shade of the French type.

242. A vase wired and mounted on a teakwood base.

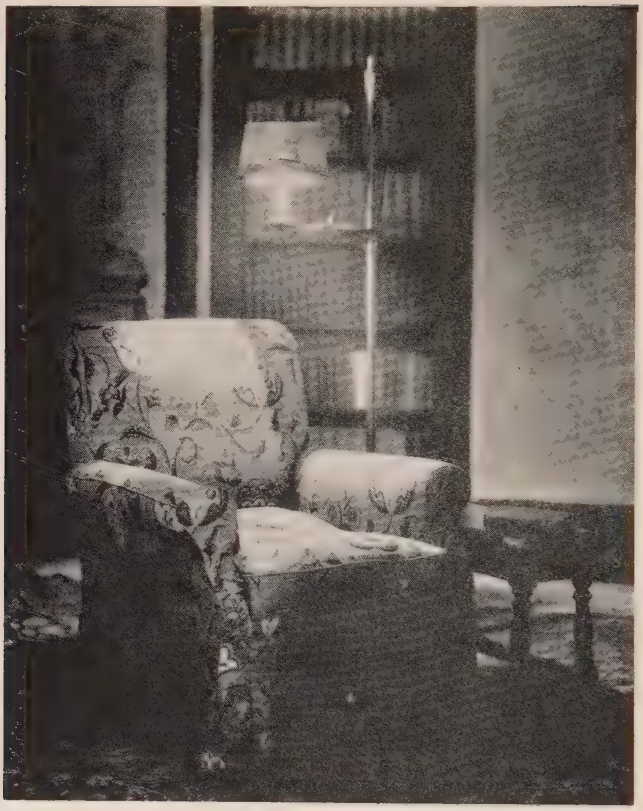
electricity, we are using lamps in greater numbers than ever before, shading them to get color effects hitherto unthought of. Side lights, as a rule, will give what is termed general illumination, and are most convenient when worked from a switch by the door on entering a room. In addition to these lights, lamps should be placed for decorative effects as well as for comfort.

In a living-room, for instance, there is usually a chair by a fireplace where a lamp is essential to give light for reading. For a reading light colored shades should be avoided, the soft yellow tones of a not too heavy parchment or, even better, of the vellum or tan book-cloth being preferred. There is perhaps no one fashion in decorating which changes more quickly nowadays than that of lamp-shades, so that what is said today may be out of fashion tomorrow as to actual material to be employed. We may expect to use parchments, silks, painted tin, paper, and book-cloth, in different manners from season to season, now a print being let into a parchment shade, now the shade hand-painted. This season the fashion may be for a plaited shade, the next year for a plain one.

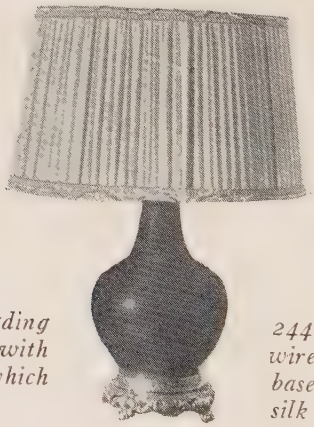
The lamps illustrated show the types in current use now. In Plate 236, an urn-shaped pottery lamp of a strong yellow, with a lighter yellow shade, is placed on a table in a sunroom by a wicker chair with bright yellow oilcloth cushions. This shows the importance of bringing the lamp into the color-scheme of the room in which it is placed.

Standard Lamps—the Bridge Lamp

A standard lamp, equally suitable for a sunroom or a living-room, with an adjustable arm, is of the bridge type (Plate 237). The bridge lamp is distinguished from



243. A standard reading lamp of black iron, with an adjustable arm which assures a good light.



244. A porcelain vase wired, mounted on a metal base, and completed by a silk shade.

the ordinary standard lamp by the fact that the bulb is placed down toward the floor instead of up toward the ceiling. The shade fits, or nearly fits, the top of the bulb and has a spreading base which concentrates the light on a bridge table or book. The so-called bridge lamps make excellent reading lights to be placed by an armchair in a living-room. As the top is closed, however, they do not give general illumination to a room as would a standard lamp with the bulb turned up, having an open shade at the top which would throw as much light to the ceiling as on a book.

A Reading Light

The other type of standard lamp, where the top of the shade is open, is shown in Plate 238, and again in Plate 243, where it is placed beside an armchair. The picture shows the light that falls on a book—the same amount would go to the ceiling, which if light in value would help reflect it for general illumination. In fact, today, for just this reason few shades are made with closed tops, except for the bridge lamp.

Lamp for the Piano

The best type of lamp for a piano is still different. This is a straight shaft, with a larger shade open at both top and bottom, giving not only a light on the piano but general illumination in its vicinity. This particular lamp is of metal in a silver finish, with at least a sixteen-inch shade of plaited silk in soft yellow, over a thin China-silk lining. With two or three strong bulbs, such a lamp and shade gives an excellent light (Plate 239).

Standard lamps of these three types may be put in the

A

B

C

D

245. A—Of 18th century inspiration. B—Two small candle-shields. C—Crystals for a formal Colonial room, shaded. D—Small bulbs unshaded.

places in a room where they fill the requirements. A bridge lamp, of course, may be moved from place to place, but where cards are usually played, it should be conveniently near to be drawn up when a table is set up. A lamp such as the piano lamp of course would not be moved.

A standard lamp by a chair or a desk should be of the design suitable for the room. That in Plate 243 by the big chair covered in a Jacobean hand-blocked linen is of heavy iron, because the room is in the Early English feeling. In a Colonial room by a similar easy chair, the lamp would be of a Colonial type, and of lighter construction.

But to return to the theme of light as a decoration, it must be remembered that to get the effect of it as a decoration, it must be placed in different parts of the room, not necessarily in the four corners, and certainly not just in the center, but "spotted" as it were, where the grouping of furniture and comfort demand it.

These pages show various types of side lights and how they may be shaded.

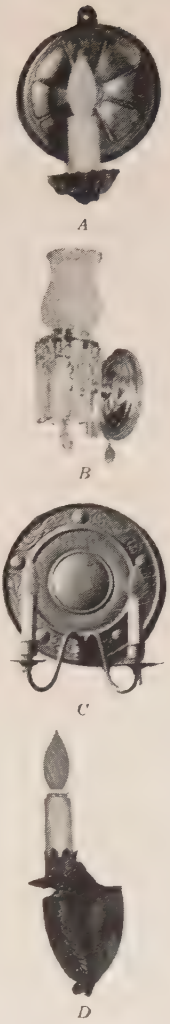
At the left is a double bracket of metal which may be finished in gilt, bronze, or silver, or painted the same color as the background of the room. It is eighteenth century in feeling and would fit into any room of this period where a simple

light is desired. A double shield of parchment attractively decorated, screens both lights. The decoration on the shield may be of a character which is suitable to the type of the room.

The same character of side light, with a double bracket, is shown in this illustration, but instead of the double shield, the lights are protected by two small oval-shaped shields of parchment, outlined with a flat braid. Again the bracket may be finished in silver, brass, pewter—or painted to match the color scheme of the room.

A more ornamental bracket, and one of a definite period, is this which shows the crystal drops of the eighteenth century. It would find its place in many modern rooms and would be right in an eighteenth-century or Colonial room of formal character. Again, the shielding of the light is distinctive. Here small round candle-shades placed on holders over the bulbs are used. These are made of plaited silk with a gathered ruching top and bottom.

A yet more elaborate type of side light of eighteenth-century design shows the back of an etched mirror, with the double candle brackets completed by crystal drops, and twisted-flame candle bulbs. On such a light as this no shield or shade need be used as these clouded bulbs come in



246. A—For an Early American room. B—For a Colonial Room. C—For an Early English room. D —In Italian and Spanish feeling.

small electric voltage, which will not be objectionably bright.

The pewter light of the pie-plate order (Plate 246-A) is for an Early American room. The pewter back is reminiscent of the old pie-plates that were put back of candles in the early days to protect the walls from the smoke of the candle. This is distinctly of a period, and should be used only in Early American homes.

247. The tôle lamp, with its classical base, looks well simply shaded.

A single bracket, which is typically Colonial, of bright-finished brass, with crystal drops, and a ground glass globe concealing the bulb, is illustrated in "B"-Plate 246.

Two pairs of these, on either side of a Colonial mantel and properly spaced on the opposite wall, prove effective lighting in any room in the Colonial feeling. "C" is a type of side light with a double candle-bracket which is suitable for an Early English room, and would look well not only against plaster, but against paneling of dark wood. This may have a pewter, dull brass, or bronze finish. The candles would be tinted cream-color, and small twisted-flame bulbs used without shields, in imitation of the candles of a previous age.

For an Italian or Spanish interior, a fixture showing an iron shield with a wrought-iron candle-holder would be in character, such as "D." There are also many lovely designs in double wrought-iron fixtures of the same character, which would be suitable. In some of the modern houses in the Italian feeling, in place of the electric candle and twisted bulb, real candles are burned.

Table Lamps

For table lamps, there are three different types being generally used today: the wired vase in keeping with the character of the room, as shown in Plate 240, and Plate 244; the wired candlestick of metal, glass, silver, or wood, according to its design and period; and the two- or three-light candelabra wired, with an adjustable metal shade. There is besides a fourth type, the figure such as a shepherd or shepherdess, a bird, or a fascinating bit of Chinese jade, which has the electric rod back of it, and is both an ornament and a light.

Outside of the decorative quality of the lamp-shade, and what it is made of, an equally important point is to have it of a size and shape that suit its base, whatever that base may be. More sins in decorating are committed in the name of lamp-shades than of almost anything else. Frequently they are entirely out of proportion. In the various illustrations, this point of proportion has been considered carefully, and the shade adjusted to its base. It might be spoken of as a case of becomingness first. To accomplish this, it is necessary to have someone who understands the making of lamp-shades see the base and make the shade to fit it. Do not depend upon yourself to see the size that you will need, unless you have tried a shade on the base and know that you are right.

The other important point is that the bulb should be shaded so that the glare does not strike the eye of one sitting in another part of the room. Sometimes a shade is all right when you are close to it, but at a little distance it is just high enough to expose the bulb and give an unpleasant light in the eyes. Therefore it is necessary that the depth of the shade as well as its width, top,

and bottom, be studied with care. No general rules can be laid down. It is a case of fitting the individual base, whatever it may be. Avoid using a very small shade on a high candlestick, or a very deep one on a low candlestick. Both are equally bad.

In many of our modern rooms, the tôle lamp, a shaft of the pedestal type, painted black, green, or lacquer-red is attractive, and it is especially so in rooms with the Empire feeling, where it especially belongs. The candelabra type, with a tin shade, is another lamp borrowed from the French, which is particularly nice on small tables or on a desk. These are attractive in silver, with the metal shade painted green or lacquer-red. In rooms with dark paneling, a heavy Old English candlestick, such as that shown to the left in Plate 248, finds a happy place. The shade may be of plaited silk or of parchment.

248. First, a wired brass candlestick suitable in an English room. An etched glass candlestick for a bedroom. A gilded wooden lamp base for a hall or living-room.

Dressing-Table Lamps

Dressing-table lamps, one of glass with a ruffled chiffon shade, and one of gilded and painted wood with a plain paper shade, having a line of color in it, are shown in the center and right of Plate 248. One of the main requisites in a dressing-table light is to have the candlestick high enough to throw the light on the mirror where it is needed. The mistake often made is to use a low lamp with a pretty shade on it, that from the standpoint of utility is almost worthless. As a matter of fact, it is difficult to get really adequate dressing light from lamps on a dressing table. Better methods are an overhead light, dropped on a cord from the ceiling, completed by a round shade, or side lights either side of a mirror.

Dressing-table lights of the low variety may be used in connection with one of the other lights with very good effect, and give a pretty bit of decoration to the dressing table.

249. Bunches of flowers on a delicate mauve background is the pattern of this attractive semiglazed chintz. The curtains are hung to the floor, piped with a narrow edging of the plain color of one of the flowers, and completed by a shaped valance, also piped.

CHAPTER EIGHTEEN

Curtains, Slip-Covers, and Dressing Tables

The proper curtaining is a part of the decoration, and a large part of it of each individual room. In preceding chapters the sort of curtains to select for a given type of room has been considered, and this chapter is more by way of showing the manner in which curtains may be hung, than discussing them in relation to the decorative scheme.

A Colonial Doorway

There are certain almost standard methods of treating a given type of door and window which it is well to follow. The Colonial doorway illustrated here, for instance, would have curtains of voile, or possibly a dotted net, run through rods as shown. The fanlight over the door usually requires a wooden frame, to which the curtain is tacked, and which has to be taken down when the curtain is cleaned. Sometimes it is possible to have a curved rod in these arched openings, but the frame is the more usual.

This window shows the use of what is known as double Dutch curtains for glass curtains, with overdraperies of

250. A double set of glass curtains are hung under semiglazed chintz.

251. Crewel-embroidery curtains over net.

chintz hung from a concealed rod (Plate 250).

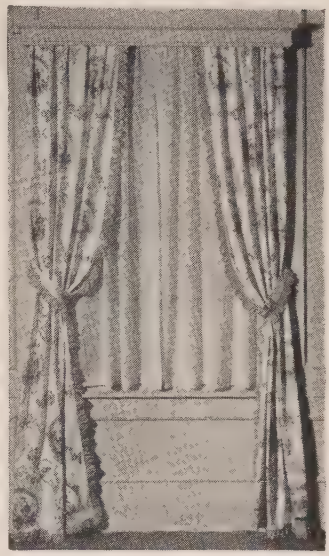
The double Dutch curtains are hung on two rods, one at the top of the window-frame, and the second one at the top of the lower sash, the rods being fastened to the sides of the trim, not to the windows themselves. These are usually put on a traverse rigging, with a cord and pull, so that they may be opened and closed. If light is desired in the lower part of the window, with the upper part shaded, the upper set may be kept closed, with the lower partly opened. This is a very attractive type of curtaining to put into a living-room or dining-room of a modern house.

In a room with the Queen Anne feeling, an Early English room, or a paneled room, curtains of unbleached muslin with bright-colored crewel embroidery, may be hung as illustrated in Plate 251. They are hung with a French heading from a rod, the rod being concealed except where the curtains are open. These curtains should be hung with a traverse rigging, with cord and pull, so that they may be closed at night.

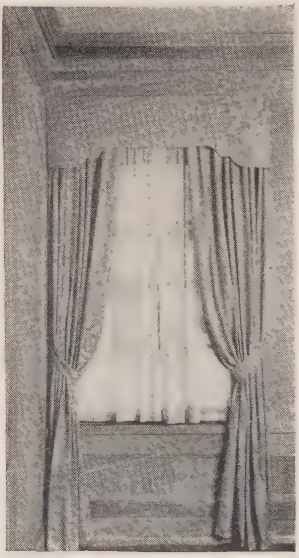
The glass curtains are of voile, finished with a casing and a heading, the rod being run through casing. The rod is placed inside the window-trim, and the curtains hung just to clear the sill.

This arrangement of chintz curtains is especially attractive for a bedroom or an informal living-room. The semiglazed chintz curtains are hung from a rod placed inside a painted wooden cornice. The chintz is edged by a plaited ruching of the same tone as one of the colors in the material. Tie-backs are made of a straight piece of the chintz, with the lower edge finished with the plaiting. The cornices are attached to the trim of the window by a hook which fits into the eye placed in the window-trim. For cleaning, the hook is slipped out of the eye, and the curtains and rod come down together.

The glass curtains are of voile and hang on a separate rod to the window-sill. They may be made with the traverse rigging so that they can be closed with ease (Plate 252).



252. Semiglazed chintz, hung from a wooden cornice.



253. Damask curtains with a shaped valance.

An arrangement of damask curtains for a formal hall, living-room, or dining-room, is illustrated in Plate 253. The method of hanging these curtains is similar to that of the chintz first described. The glass curtains hang on an independent rod, the rod attached to the trim of the window, not the window-sash, and hung just to escape the window-sill. The damask curtains are hung from a rod which goes across the window-trim (unless the trim should be an ornamental one) and takes the place of any wooden trim. The shaped valance is faced with buckram and lined with silk, and then fitted to a narrow wooden frame, which in turn is fastened to the top of the window-trim. These damask overdraperies should be lined, although today chintzes and various other types are left unlined.

254. Curved windows should have curtains hung in this manner, from a shaped rod made to fit the place.

A circular window, such as Plate 254, may have the curtains hung in two ways. Circular rods can be made to order to fit these spaces, or the curtains may be attached to a light wooden frame made to fit the opening, and fastened into place. Circular windows practically demand that the

curtains be drawn back with tie-backs as suggested here. The fashion today is to use simple glass curtains which hang to the sill, with the exception of course of French windows where they reach the floor.

Casement Curtains

Casement curtains can be very troublesome if they are not properly thought out. They must be made to fit the conditions of the windows. If the casement windows open out, it is obvious that the curtains cannot be on the section which opens out. Should a storm come up when the window is open, the curtains would be exposed to the rain. Therefore it is necessary, where casement windows open out, to place the rod on the window-trim independently of the frame of the window itself.

In the case of a group of three windows, the glass curtains may be hung as illustrated. They may have a traverse rigging, which with pull and cord will close them entirely, or leave them partly open (Plate 255). The overdraperies may be set close to the window, or in a house with deeply recessed windows, they may be hung at the front edge if so desired. Either is correct. It is a matter of choice, and the general conditions of the window. The rod which holds them should be placed on the window-trim, either against the window frame, or at the deeper edge of the revel, so that when the curtains are drawn, they come flush with the wall.

For casement windows opening in, in informal rooms, bathrooms, bedrooms, or in a hallway, it is possible to hang the curtains on the window frame itself, with the rod run through a French heading, or the curtain fitted with small rings through which the rod is run.

255. A good arrangement of glass curtains and overcurtains for a casement window opening out.

256. Voile or silk casement curtains may be hung from rods on the frame of the casement, when the windows open in.

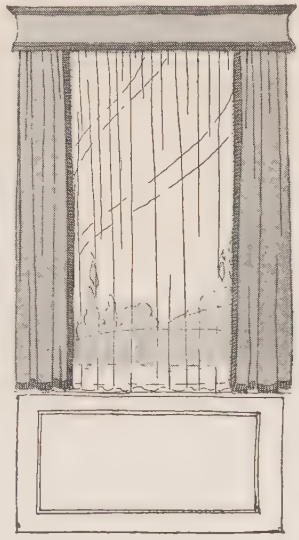
The materials used for glass curtains of this type are scrim, the silk gauzes, of which there are many, casement cloths, plain nets, small-figured nets, mesh nets, both

silk and cotton, dotted Swiss, ginghams, cottons, the various pongee types of silk, in colors which suit the scheme of the room.

The window illustrated in Plate 257 is pretty in a country house and shows three distinct features—the gay chintz roller shade, which is always a decoration, the simple overdraperies, showing a curtain to the floor, with a gathered valance set into a very narrow wooden molding or cornice. This cornice would be painted in keeping with the character of the room, the overdraperies, and of the chintz shade. A double rod to hold the curtains and the valance could be placed either in the wooden cornice or on the trim of the window, with the cornice fitting over it so as to conceal it. Pretty color combinations are a chintz shade with gay flowers on a yellow ground, and overdraperies of the yellow of the shade, or the rose of the flowers.

An informal window is this, in which the curtains and overdraperies hang only to the sill. It is a cottage type which is made a trifle more formal for the average modern room in a small house by the

257. Glazed chintz window-shades are decorative. Bedrooms, bathrooms, and halls.



258. Glass curtains and overdraperies to the sill hang from a wooden cornice.

addition of a wooden cornice painted the same color as the draperies themselves, outlined at the edges with a darker color or with gold. For instance, in a room with soft cream walls, gray-blue curtains could be used with the cornice painted gray-blue. The edges of the cornice and the knife-plaited ruching outlining the curtains could be of yellow.

These overdraperies would be hung from a double rod attached to the cornice. The glass curtains could be of sheer voile or net in a corn-color, lighter than the yellow of the ruching.

With each season, new contrivances in the way of rods, double rods, and cornice attachments are put on the market. If you will instruct an upholsterer, he will know how to execute the type of drapery you order. If you are doing it yourself, it would be well to see just what rods and attachments are procurable, and how they may wisely be fitted into your type of curtaining.

259. Slip-covers hold their shape best when welted or piped, with a contrasting material.

Slip-Covers

There is no more charming fashion than the use of slip-covers. There was a time—in the Victorian era—when it was considered necessary to upholster any nice piece of furniture in velvet, damask, velure, rep, very much tufted and befringed. Fortunately, with the twentieth century, the slip-cover always used considerably by the English, became more and more prevalent, until today some of the most charming and even elaborate rooms hung with damask, will have big easy chairs with well-made slip-covers of really beautiful materials. In English country houses, it is usual to find damask and a fine chintz combined, and fortunately this is being largely adopted here.

260. Box-plaited valance to the floor is a good manner of completing slip-covers.

Slip-Covers for Early American Rooms

Slip-covers, like everything else, fall into certain types—formal and informal. The slip-cover suitable for an Early American room has a gathered ruffle, and is

usually made of one of the small-patterned calicoes, prints, or more or less informal materials. The cushions on rush-seated chairs may be finished by a gathered ruffle, which gives them a quaint perky air.

The canopies and curtains on four-poster beds in an informal Early American bedroom may have a pinked, picoted, or scalloped edge, while the curtains may be finished in a similar manner, or have a narrow little fringe, a narrow binding, or merely a hem. Quillings and pinkings of an informal character go well with the earlier type. Box-plaiting and knife-plaiting are a trifle more formal, and suit the later Colonial period, or modern rooms.

Wing chairs are particularly charming in slip-covers, and may perhaps boast two for a year, one in the summer of a different type from that used in the winter.

Davenports and Overstuffed Chairs

A davenport for an all-year-round living-room, if upholstered in the winter, will certainly be more attractive as the spring comes if covered by a gay-flowered semi-glazed chintz, such as is illustrated in Plate 259. It is important, however, that such a piece of furniture be well fitted. A piping of one of the colors in the chintz may be used, and should be neatly tailored and come exactly to the edges of the piece of furniture. This is also true of the loose pillows. A poor fit may spoil a nice chair, whereas a good fit and a pretty cover, will improve a poor chair.

The comfortable overstuffed chair is now to be found by the fireplace or a table in almost every household. With a good slip-cover, such as in Plate 260, it may add

261. A wooden dressing - table, draped in striped taffeta.

262. This is the wooden frame of the table before draping.

greatly to the charm of a room if the chintz is wisely chosen.

Dressing Tables

There are some types of rooms in which a draped dressing table is a very great addition. It adds a feminine touch, it gives a distinct note of color, and it takes away from the severity of the wood pieces. Though these tables are quite expensive when made by upholsterers, they can be done at home for very much less. Today it is possible to buy an undraped table, like that in Plate 262, with finished drawers, and two hinged wooden brackets, to which the front drapery is tacked. The table illustrated, for instance, is covered with rose taffeta striped in yellow. A section of the stripe was gathered and used as a ruffle around the bottom, and as a puffing for the finish around the top.

The first step in draping such a table is to cover the top with Canton flannel or cotton wadding, then stretch a piece of unbleached muslin over the top, tacking it neatly and firmly on the under side. To this the over-covering may be sewed if it is of an opaque material. Should it be of a transparent material, it is necessary to have a lining. In either case, it is better to have a thin China-silk lining as it protects the outer covering. The draperies should, of course, extend to the floor, and must be exactly level at the top, with the top of the table. It is usually better to avoid headings. Tack the material to the table with fine upholsterer's tacks, and cover it with a piece of braid or a quilling of the material, which may be sewed invisibly to the foundation.

The covering of these tables depends on the construc-

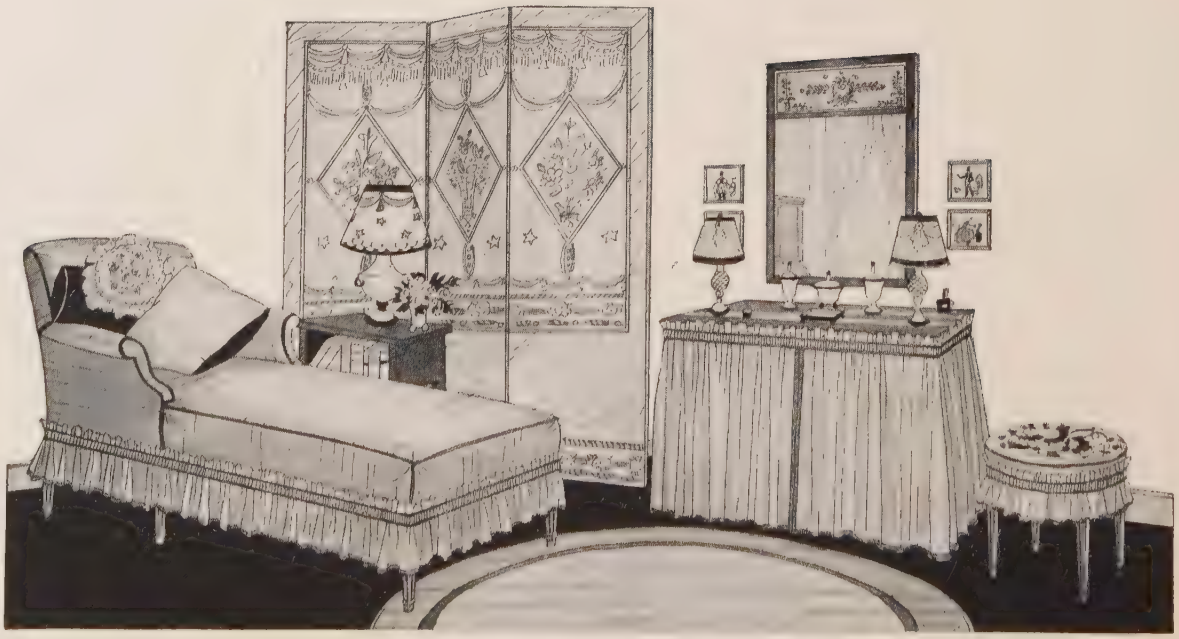
tion. If it opens in the center, a width of the material is needed on either side of the front, and a third width may be divided in half to form the two sides. In a comparatively heavy material such as taffeta, about fifty percent fulness is necessary; in a sheer material such as net, one hundred percent fulness will be required.

Fabrics and Trimmings

The type of fabric to choose for the table depends entirely upon the room in which it is to be placed. In a simple Colonial room, a dotted Swiss over a sateen lining, a checked gingham, or a sprigged print would be suitable. In a modern room of a simple character, net, gauze, or chintz to match the curtains could be used, while in a room in which taffeta curtains and an air of luxury prevail, taffeta or satin would be correct.

263. Chaise longue with slip-cover of chintz, finished by a gathered ruffle. A blanket, the color of the flower, bound in satin, is a comfortable and decorative article to place across the bottom. Lingerie and taffeta pillows may be rightly combined.

The trimmings for these tables are numerous — box-plaitings, gimps,



264. Dressing-table, dressing-stool, and chaise longue are here trimmed in the same manner. The slip-cover of taffeta is finished by a gathered ruffle of silk gauze, showing a heading, and trimmed by a narrow puffing as well as a piping to match the welting. The top of the dressing-table is of taffeta, with the gathered flounce of silk gauze over taffeta. The stool boasts a ruffle and an embroidered top.

pinking, ruchings, and ruffles, or the material cut in scallops. All are appropriate and can be used. In the case of dotted Swiss or net, cotton ball fringe is very pretty around the bottom. In a sheer net, tiny little ruffles in a row of three around the bottom, and say five or seven forming a band around the top, make an exquisite finish. In heavier materials such as taffeta, it is often pretty to have shirring, five rows deep, to form a band around the top.

As a protection to the top of the table, it is well to have a plate-glass cover. Then powder, perfume, etc., may be spilled with impunity.

Although there is a femininity about these tables, the style today is to keep them tailored rather than fancy. Those with the canopy tops and lace frills of other decades are not used today, nor are they as appropriate in our chintz-hung rooms as are the simpler types.

Sometimes a dressing table, a stool, and a chaise longue are trimmed in a similar manner, as suggested in Plate 264. In this instance, the taffeta-covered couch is completed by a ruffle of silk gauze of the same color. The top of the dressing table, and of the stool, is of the taffeta, with the gauze forming the drapery of the table, and the ruffle of the stool. In a case of this kind, it is important that colors match exactly.

265. Every hall should have a closet conveniently fitted with a pole and hangers, a rack for umbrellas on the door, and a shelf or rod for rubbers and galoshes.

CHAPTER NINETEEN

Convenient and Attractive Closets

There is no better adage than "A place for everything and everything in its place." Good decorating today concerns itself with the comfort and convenience of a house, as well as its appearance. There is nothing more important to comfort than rightly arranged closets. In addition to good arrangement, it is possible to make them attractive. Furthermore, if there is a proper place for things they are more likely to be put in it, and order to be preserved, without which the most elaborate decoration goes for little.

The Hall Closet

Every family needs a hall closet. You don't want to go upstairs for an umbrella, a pair of rubbers, or a topcoat. This is just as true of an apartment dweller; it is just as convenient to shed a coat in a front hall and put it on a hanger where it will keep its shape, as to throw it on the living-room sofa, to be left there until picked up by someone else.

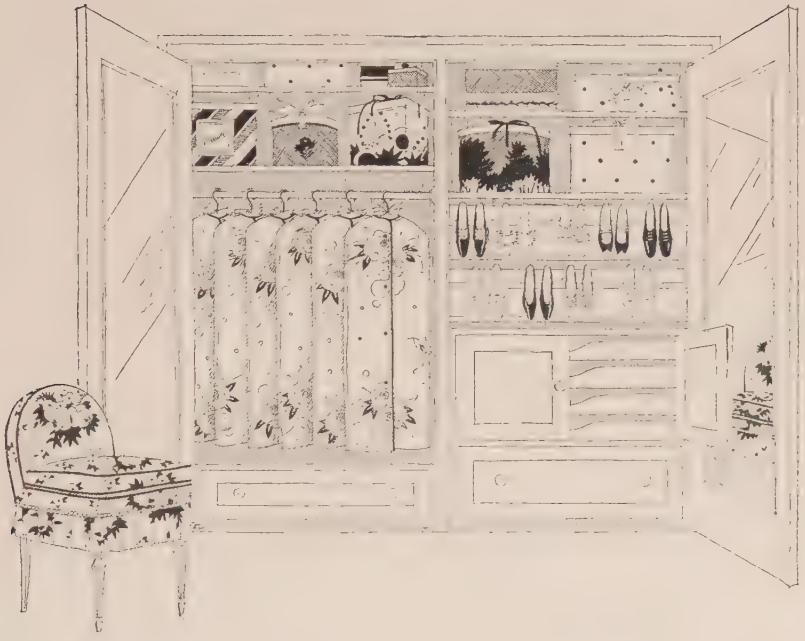
A hall closet requires a rack for umbrellas, which can easily be constructed by a carpenter at day labor, a half-shelf off the floor on which to put rubbers (unfortunately

not clearly shown in the cut), a rod run through the closet on which hangers may be placed to hold a number of coats, with one or two shelves above it, one shelf on which the hats may be placed with ease, a second shelf on which the less-used hats may be put in boxes. In addition to the pole and the shelves that show, it is nice, if the closet will admit of it, to put a small shelf or even a drawer at convenient height across the width of the closet at one end to hold gloves.

The rack for the umbrellas is built by crossed pieces of wood, or from a strip of wood with a circle cut out to hold the umbrella. The shelf at the bottom should be lined with grooved metal to catch a drop of water, should the umbrella be damp. This, however, is not a rack for wet umbrellas but a storage place for dry ones.

A comfortable closet arrangement is largely a matter of some forethought in building a house, or in making use of the space that is there. It is necessary, of course, to have enough space to make a proper closet. Then there must be a proper apportionment of this space. Next it is important to make the access to each garment or article easy. Fourth, the closet should be lighted, and fifth, it should be so built as to keep free from dust. Care should be given to the cleaning of closets, just as it is to the cleaning of a room, silver, or anything else. There is no greater mistake than to neglect a closet, as the things in it will soon show the lack of care.

A closet for a woman, which is shallow but broad, is illustrated in Plate 266. This opens with double doors, so that everything can be seen with ease, and very often may be built into a room where there is an offset that would admit of taking up just this amount of space



266. A woman's closet which, though shallow, is comfortably arranged: one section has rod and hangers and dress covers, with two shelves above it for hats, and a drawer below; the other section has shelves for hats, shelves with poles for shoes, a cupboard with sliding trays, and a drawer, and mirror on the inside of each door.

without affecting the general appearance of the room. One section shows a clothes-pole, on which hangers may be placed for dresses, placed neatly in covers.

The closet, of course, should be deep enough to take the width of the hanger. If it is not, a different arrangement should be made from that illustrated here. Two shelves are placed above this pole, one for generally used boxes or hats, and a second one for those not in such constant use.

Some types of hats, even when carefully placed on shelves, may lose their shape of crown and brim unless

carefully placed on hat holders. A short stand with a padded cushion at the top is illustrated at the head of the chapter. This idea may be elaborated on as much as desired or merely be a wooden stand painted, with a padded cushion at the top. A drawer at the base will hold dresses that should not be hung.

On the other side of the closet are two shelves for boxes, and two slanting shelves with rods on which to hang shoes. A second rod may be placed to catch the toes, but it is not essential. Below these is a cupboard with sliding trays for lingerie, blouses, etc., and at the bottom, a deeper drawer which may be cedar lined for such things as sweaters. Inside, the two doors are lined with mirrors, which make an excellent arrangement for dressing. By standing between them, both a front and a back view is gained.

267. A very shallow closet may be fitted with an adjustable metal rod on which hangers may be placed. In default of space for any other arrangement, the old-fashioned shoe-bag may be tacked on the door.

In a very shallow closet, it is possible now to get adjustable rods such as that illustrated, which pull out so that the hangers placed on the rod are conveniently reached, and dresses put on and taken off with ease. This is a sectional rod, fastened to the rear wall of the closet, projecting at right angles, and equipped with hangers. Again a shelf should be placed above it for hats. In such a shallow closet that there is not the space to make proper shoe-racks, an old-fashioned shoe-bag may be used. It is not to be compared with the metal or wooden racks of a more modern make, if space will admit of them. It is, so to speak, a last resort to keep the shoes and slippers off the floor. Nothing should ever be placed on the floor in a closet.

268. Shelves for shoes should be slightly longer than the shoes themselves, and instead of being straight, should be slanted downward. A small piece of wood nailed not far from the back of the shelf catches the heels of the shoes to keep them in place.

On the market now are metal shoe-racks that are mere strips which can be nailed to the door. The upper strip is notched, and holds the shoes firmly in place (Plate 270). Instead of a shelf, two rods, one set slightly above the other, and about as far apart as a little over half the length of a shoe, may be used as a rack for shoes: the heels hang over the upper rod, while the toe rests on the lower one (Plate 269).

Making the Closet Attractive

Women who take pride in the care and appearance of their houses are eager to make their closets as attractive as any other part of the house. In the old Colonial days, the shell closets in the dining-rooms were a piece of fine cabinetwork, which today is being repeated. But there never was a time when wearing-apparel was as conveniently placed and as attractively housed as now.

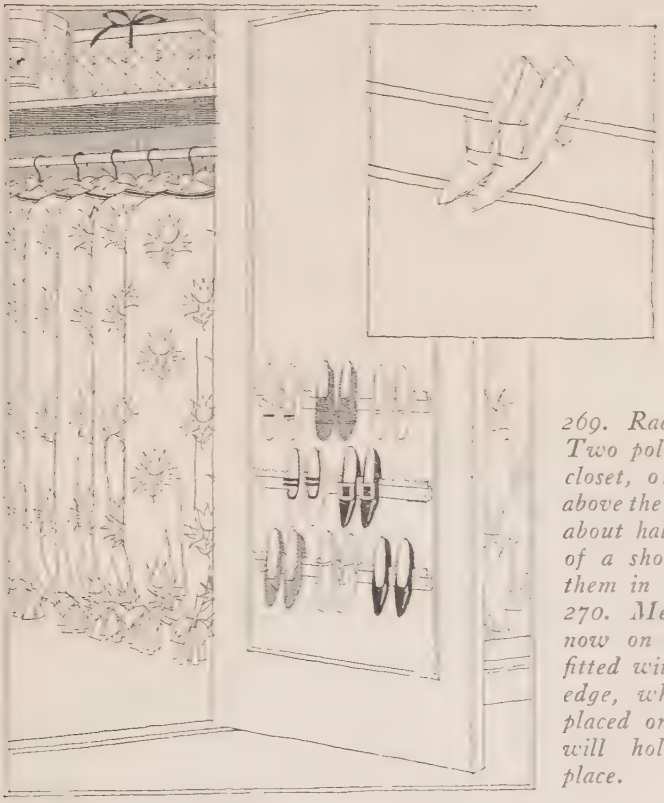
The color-scheme of the room should be carried into the closet. If the room is papered, the closet may be papered to match, but frequently a contrast is even prettier. The closet may be painted the pink of a flower in the paper. The chintz for the curtains, or something which would be a pretty contrast but less expensive, may be used for garment bags: should there be a window in the closet, a chintz roller shade matching the curtains may be used.

In a woman's closet, shelves holding hats or lingerie should have silk pads scented, which suit the color-scheme. Hangers should have the metal tops bound with ribbon, and the hangers themselves padded and covered, not only because they are prettier so, but because padded hangers are a tremendous protection to the wearing qualities of the dress.

A Man's Closet

A man's closet should be just as well designed as a woman's. The requirements are somewhat different. A convenient arrangement is shown in Plate 271, where a shallow closet is divided into three compartments, and closed by double doors. One side is shelved conveniently

to hold tennis-racket, golf-bag, and traveling bag. The opposite one will hold hats, the box for the high hat, and poles for shoes. The center space gives more room by the use of one pole at the top and one from the center. The suits placed on the upper pole may be conveniently reached by long-handled hangers, and the lower space will take coats and knickerbockers. One of the doors should be fitted with racks for ties, one for short ties, one for long ties, and a rack such as suggested for the hall closet, for canes and umbrellas, except that here it is unnecessary to line the lower shelf of this rack with metal.



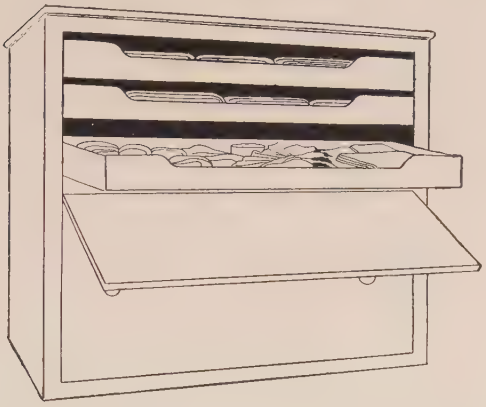
269. Racks for Shoes. Two poles set in the closet, one slightly above the other, spaced about half the length of a shoe, will hold them in place.

270. Metal rods are now on the market, fitted with a notched edge, which can be placed on doors, and will hold shoes in place.

271. A man's closet may have the main section for hanging space divided in two, with two rods, with the long-handled hangers for the upper section. Tennis-rackets, golf bag, and traveling bag have as much a place as hats, shoes, tie rack, and umbrella rack.

The racks for ties should be flat rather than round, so that the ties will not slip off easily. To keep dust out of the closet, it is well to raise the floor six inches or more. A deeper space, of course, will admit of a drawer. This arrangement of drawers off the floor is clearly shown in a woman's closet, Plate 266.

A type of cupboard that men like especially, which may be built into a closet such as we have just described, is one with two drawers with drop fronts, fitted with sliding trays. Such drawers could be placed in the bottom part of the man's closet illustrated, or they might be in

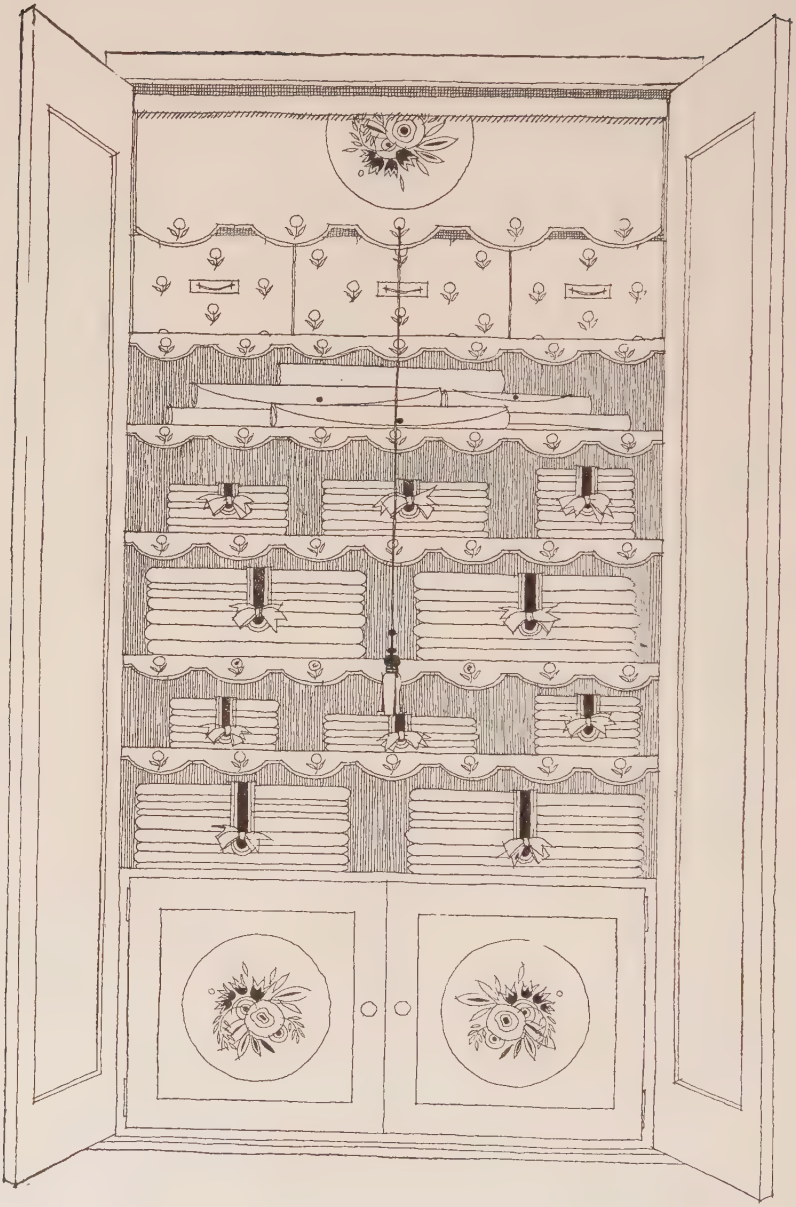


272. Sliding Shelves. Cupboard with two drawers with drop fronts and sliding trays to hold shirts and men's garments.

another closet. Men's chests of drawers today are also made in this type, and in that case they are not needed in a closet as well. It is necessary to have good cabinetwork so that the drop leaves open and close easily, and the shelves slide properly.

The Linen Closet

The more ample a linen closet can be, the better. The major considerations are first, absolute cleanliness, proper protection from dust, and a convenient spacing of shelves for the linen. In the closet illustrated (Plate 273), a lower section has a cedar-lined cupboard to store blankets or comforters, equipped with a shelf. The walls of the closet should be painted an attractive color, either in contrast or to match any color-scheme of the room or hall in which it is placed. The shelves may be made of different depths and different heights, although all of the same length, that is, above the shelf for sheets, the shelf hold-

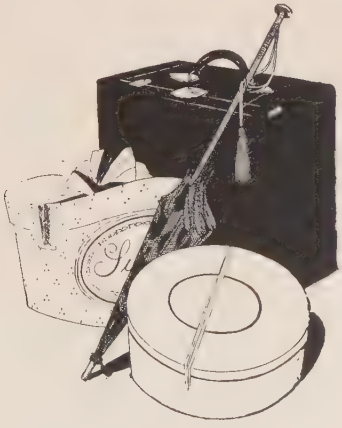


273. A linen closet should be immaculate.

ing shallower things such as pillow-cases, may be only two-thirds of the depth of the one below it, whereas the next one may have the depth of the bottom shelf. For sheets and table-cloths ten or twelve inches is sufficient depth, while for napkins, eight or nine inches. It would be found an advantage to alternate a wide shelf with a narrow one, for linen will fit in more comfortably.

In building a closet, determine what will be most convenient and build accordingly. The shelves themselves are most attractive when covered with chintz pads, finished at the edge as valances, with a scalloped binding. The upper shelves which are out of reach may be treated as drawers, and have drop fronts with one or more shelves in them, according to their height. These too may be lined with cedar and furnish an excellent storage space for extra blankets. From the top of the closet, a chintz roller shade is a protection against dust.

In a large house where there is a good deal of linen, it is desirable to have a closet for bed-linen and a separate one for table-linen. Frequently today excellent closets are built in pantry or dining-room to hold table linen.

The  *End*